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THIS ENGLISH LANGUAGE

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by

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INTRODUCTION

GENERAL OBSERVATIONS

THIS book is primarily an experiment in language teaching. It has long appeared to me that in the case of all living languages a large and important element essential to their complete mastery has been almost wholly neglected. This element is by no means easy to define, but briefly it may be said to comprise that national store of quotation and allusion which every educated individual acquires in his own language, both by conscious study and by unconscious assimilation from his childhood onwards, and from which he draws in order to lend colour or to give emphasis to the spoken and the written word. This stock-in-trade or repertory may be said to form the physiognomy of a language, as grammar and vocabulary form its anatomy.

Just as many families have household words and expressions of their own invention which are meaningless to outsiders, so has each nation a fund of allusion which is often unintelligible to foreigners.

In English this linguistic background is exceptionally rich, and without some acquaintance with it no foreign student can be sure of understanding all that he hears or all that he reads. For this reason an Englishman when conversing with a foreigner often hesitates to introduce allusions and expressions which he would naturally use when talking with a fellow countryman.

It is strange that writers of text-books on languages should never have thought it worth while to set down

in black and white for the foreign student these somewhat elusive materials. Can it be that they have regarded them as unworthy of a place in the regular curriculum, or have they elected to ignore them altogether?

My main object in preparing this *Guide* was to make good this deficiency in English. Although by the very nature of its subject the present work does not contain anything that is not to be found elsewhere, it is, I believe, the first attempt to bring together in one book the most popular anecdotes, allusions and quotations peculiar to the English,[1] that is to say the national background and the stock-in-trade of idiomatic usage common to the majority of Englishmen. This is the kind of knowledge that the composer of *The Times* crossword puzzles takes for granted in his readers; for these puzzles are largely based on the cultural repertory of those born and bred in the British Isles, whose education has at least reached the standard of the secondary school. Much of Mr. P. G. Wodehouse's inimitable humour is based on this same repertory; and I would venture to hope that the perusal of this little book may give some of his foreign readers a fuller appreciation of his subtle wit.

Primarily intended for foreign teachers and students, this book may also be of interest to my fellow countrymen, if only as a popular anthology.

Much that might have been included in this book has been intentionally omitted, notably proverbs (in the sense of "potted wisdom"), common idioms and slang. Slang, being for the most part ephemeral, is

[1] I should perhaps explain that I have often written the terms *Englishmen* and *English* where the implication is wider; the term *British* has been sparingly used.

subject to changing fashion, and its relation to idiom somewhat resembles that of popular tunes of the day to national melodies. I have as far as possible avoided everything that is not characteristically English: for example, classical allusions, which play an important part both in our literature and in everyday speech, are common to all European nations, and therefore find no place here. The only exception to this rule is in connection with the Bible.

Let us try to visualise the curriculum of the foreigner who wishes to learn English. Having mastered our amazingly simple grammar—in which there are no genders and no declensions, and where the spelling alone is troublesome—he learns to read, write, and speak the language. If he specialises in English, he also studies English literature and reads a certain amount of English history. He may, further, spend some time in England, learn to talk fluently, and become acquainted with many aspects of English life and manners; but not all those who enjoy these advantages can be expected to discover, for example, what lines of the poets most Englishmen have by heart, to what prose quotations they can put an author, what historical events and anecdotes are uppermost in their memories or what characters in history and fiction have become household words among them.

Part of every man's repertory is unconsciously assimilated during childhood, and if not acquired at this stage may never be acquired at all. The rest of his cultural background is the result of his education, his reading and his own observation. We may catch up at any age with our shortcomings in history, literature and foreign languages, but the opportunity of learning

nursery rhymes and fairy-tales generally ceases when our so-called education begins. In England the breakfast table too is an important school; it is there that we first associate with our elders and hear how they converse with one another.

The contents of this *Guide* have been divided into three main categories: (I) Literary Quotations, consisting of those fragments of prose and verse which the people have unconsciously selected from their national literature and have perpetuated by repetition; (II) Stock Phrases; and (III) English Tradition, comprising a great variety of subjects connected with the history, customs and daily life of the people.

Since the aim of this book is mainly practical, the literary quotations are often given here without their full context. In the case of hymns, songs and ballads, humorous and nonsense verses and nursery rhymes, sometimes titles or first lines alone are quoted, and only in rare cases have whole verses been included. Sufficient references have, however, been given to enable the curious student to find the context.

PART I

LITERARY QUOTATIONS

The Bible

The Bible narratives are those which we English hear most often, for not only are we taught them from an early age, but we are constantly hearing them read aloud in church or chapel. The daily service in the Church of England always includes two readings from the Bible, which are called Lessons; the first being

taken from the Old Testament and the second from the New: the extracts are prescribed by the Church for all time, and at the conclusion of each Lesson the reader (who may be a layman) says "Here endeth the first (or second) Lesson."

A characteristically English institution is the Sunday School, which is held in nearly every parish on Sunday afternoons for the religious instruction of children only.

The preponderant rôle played by the Bible in the early education of Englishmen is due to several causes, among them being the fact that we have no national mythology and very little by way of legend beyond the Cycle of King Arthur. Our earliest heroes and heroines were Biblical characters, often made more real by picture-books. None of these characters bore any likeness to the men and women around us: they were dressed like Arabs—as was God Himself—but it was never explained why this was so, nor were we told anything about the manners, customs or climate of the country in which they lived.

I have an idea that the heroes of Greece and Rome have never been so real to us as the characters of the Bible, although we have far more reliable data for their mode of life and their fashions. Such classical themes as Penelope's Web, the Labours of Hercules and Diogenes and his Tub have their natural place in our school education and form part of the Englishman's repertory, but as they are international they do not belong properly to this book, which, apart from Biblical narratives, deals only with what is characteristically English.

For the same reason no special place has been allotted to fables, although those of Æsop and La

Fontaine have given the language many expressions, such as, "sour grapes," "the wolf and the lamb," and so forth.

The Prayer Book

The *Book of Common Prayer*, which is used in the Church of England, contains morning and evening services, and services and prayers for festivals and special occasions, such as baptism, marriage and burial. Each Sunday has its special short prayer called the Collect.

Hymns

In most churches and chapels in England the singing is congregational, and consequently most Englishmen are familiar with a large number of hymns. Those hymns which so many of us know by heart form an important element in our memorised repertory, just as their tunes form part of our musical background, and for this reason it has been thought fit to include in this *Guide* a section on Hymns (see pp. 24–41). If to some this should appear strange, it may be pointed out that the object of this book is to reveal to the foreign student all that finds a place in the Englishman's memory, and I see no other way of introducing him to the more popular hymns than by offering such a selection as is here given. The only alternative would be to refer him to a hymn book, but that would not tell him which hymns are the best known.

In England when children of tender age are taken to church or chapel, they learn to join in the singing of hymns long before they are able to understand them, and thus these hymns retain a special place in their memory. It was as a result of the Puritan movement

in the seventeenth century that Divine worship became first congregational and secondly domestic. Hymn-singing by the congregation is also practised by English Roman Catholics, who naturally have many hymns in common with other denominations, since some were taken from Latin originals and others were written in English by Catholics. Hymns, however, play a far less important part in their services, and consequently the hymnal repertory of Roman Catholics in England is less extensive than that of Protestants and Non-conformists. The development of congregational hymn-singing in England was largely due to the influence of such great religious reformers as Wesley and Whitefield, and it found its culmination in the Revivalist movements of the Americans Moody and Sankey, and of the Salvation Army.

Tales of Fantasy and Imagination

At this point it may be well to consider in detail certain works of imagination with which every Englishman is familiar from his earliest childhood, often indeed before he himself has learnt to read. The four most famous are: *The Pilgrim's Progress*, *Robinson Crusoe*, *Gulliver's Travels* and *Alice in Wonderland*. All of these have enriched the everyday vocabulary with names and phrases which can only be understood by those who know something of the tale from which they come.

Bunyan's allegory *The Pilgrim's Progress*, which is known to all students of English literature, has provided the following names, which require no further explanation: "Mr. Worldly Wiseman," "Mr. Facing Both Ways," "Giant Despair," "Doubting Castle," and "The Slough of Despond."

Robinson Crusoe,[1] based on the actual adventures of Alexander Selkirk, became in Defoe's narrative one of our most popular classics. In addition to the hero's name every Englishman is familiar with the name of his native servant, "Man Friday," who is quoted as the type of personal devotion of man to master.

Swift's *Gulliver's Travels*, though written in the spirit of political satire, is so amusingly told that it is enjoyed by young and old alike. The chief words adopted from this book into everyday English are: *Lilliputian*, derived from Lilliput (where the people of the world are seen through a diminishing-glass and "Gulliver" himself appears as a giant), and *Brobdingnagian*, derived from *Brobdingnag* (where the world is seen through a magnifying-glass and "Gulliver" finds himself a pigmy among giants).

With regard to *Alice in Wonderland*, which is probably not so well known to foreign students of English literature, this is neither a morality nor a philosophic treatise in disguise nor a political satire, but sheer nonsense of the most delightful kind. Lewis Carroll wrote two separate books about "Alice," entitled *Alice's Adventures in Wonderland* and *Through the Looking-glass, and what Alice found there*. These two little books have given far more to the language than the other three put together. The illustrations by John Tenniel, which are an intrinsic part of *Alice*, are familiar to every Englishman, and are for ever being laid under contribution for the purpose of political cartoon.

"Alice's" adventures recall in a manner the adventures of "Gulliver," in that "Alice" becomes alternately Lilliputian and Brobdingnagian. Both the books

[1] See *Poetry*, p. 70, and *Fictitious Characters*, p. 235.

abound in charming nonsense-verses, which are known to all Englishmen; a selection of these are quoted below (see pp. 130–36).

Among the chief characters and scenes are the following: the scolding "Duchess," who had peculiar ideas on the bringing up of children and other such matters, and whose notion of justice was to cry "Off with their heads!";[1] the "Cheshire Cat," whose strange smile gave rise to the expression, "To grin like a Cheshire cat"; the "Mock Turtle," who had a simple idea of elementary education, which included "Drawling, Stretching, and Fainting in Coils" (i.e. Drawing, Sketching, and Painting in Oils)—the hours of instruction were ten the first day, nine the next, and so on, and it is explained that this is why school hours are called lessons, because they lessen from day to day; the Mad Tea-Party, at which were present the "March Hare," the "Mad Hatter,"[2] and the "Dormouse," who was always falling asleep; the Trial Scene, which contains a number of quoted expressions, notably "Important—unimportant, unimportant—important," which the King muttered to himself while taking down the evidence. Other well-known quotations are "Nohow! Contrariwise!", "Curiouser and curiouser," and "Jam to-morrow and jam yesterday—but never jam to-day."

Perhaps the most famous poem in *Alice* is "Jabberwocky" (see p. 133); this linguistic *tour de force* has enjoyed special fame by reason of the fact that attempts

[1] This is reminiscent of Richard's command in Shakespeare's *King Richard III*. See p. 52 below.

[2] See quotation from Thackeray's *Pendennis*, p. 97, below. It is interesting to note that *Pendennis* was published in 1848–50, and *Alice* in 1865. The joke is perhaps older than both.

have been made to translate it into other languages, notably Greek and Latin.

Among our English stories of fantasy should be mentioned Thomas Malory's *Morte d'Arthur*; Chaucer's *Canterbury Tales*; Spenser's *Faerie Queene*; Kingsley's *Water Babies*, which introduces "Mrs. Do-As-You-Would-Be-Done-By", "Mrs. Be-Done-By-As-You-Did", "Mr. Grimes the Sweep"; Barrie's *Peter Pan, or the Boy who wouldn't grow up*; and F. Anstey's *Vice Versa*, in which a father ("Mr. Bultitude") and son change places.

Shakespeare

I have been in some doubt in regard to the inclusion of Shakespeare. The student for whom this book is intended cannot well have acquired a good knowledge of English without reading many of Shakespeare's plays, all of which are "full of quotations," as the old lady said on first hearing *Hamlet*. Again, if any of the famous passages were to be included, where was the line to be drawn? Finally, feeling that to omit Shakespeare altogether would leave my picture of the language half painted, I decided to include some of the more famous quotations, and risk the charge of incompleteness here even more than elsewhere (see pp. 42–59).

Poetry

Among some nations quotation from the poets is regarded as a natural ingredient of conversation. This is the case among Muslims of every country, and especially among the Persians. An Englishman who introduces many quotations into his conversation is apt to be regarded as a bore, and makes his listeners

self-conscious, and thus it has come about that the average Englishman is more at ease if he quotes a mere fragment of a verse or of a line or only half a proverb.[1] His fund of quotations consists of the poetry which he has learnt by heart, either unconsciously by frequent hearing or consciously by way of discipline, and which, even if he cannot repeat, he usually recognises.

It may appear strange that so many quotations from the poets should find a place in this collection, which does not primarily claim to be a literary anthology. It must therefore be explained that the fragments of verse included here are restricted to those which have become so firmly rooted in our everyday language that they have lost their status as conscious quotations. It should be noted that, with one or two rare exceptions, living authors have not been included.

Prose Quotations

The number of prose quotations which have become generally famous is naturally not large, and it is here perhaps more than anywhere else that my selection has been influenced by personal predilection.

Translations of Prose and Verse

Reference must here be made to certain foreign classics, which have in translation their definite place in the Englishman's repertory.

The place occupied by *Shock-Headed Peter* (*Struwwelpeter*) is unique in our language, and the success of this anonymous masterpiece of translation can only be compared with that of FitzGerald's version of Omar

[1] Compare such curtailed classical quotations as *Eheu! fugaces*

Khayyam. The felicitous renderings of the German nicknames have become part of the language, for example: "Johnny Head-in-Air" and "Fidgety Phil." *Shock-Headed Peter* with its original illustrations is, like *Alice*, constantly used for purposes of political cartoon.

Next in importance in translations come the fairy-tales of Perrault, the brothers Grimm and Hans Andersen.[1] These are obviously international, but such titles as *Little Red Riding-Hood*, *Cinderella*, *The Babes in the Wood* and *Jack and the Beanstalk* are so deeply engrained in our folk-lore that it is hard to believe that they are actually adapted from a foreign language. The *Arabian Nights* are also international.

Many of the works of Dumas, notably *The Three Musketeers*, are almost as popular in English guise as in their original French. Baron Munchausen and the tales of Jules Verne are other foreign classics which have enjoyed great popularity in the past. England, of course, like so many other countries, has given the rights of citizenship to *Don Quixote* and *Faust*.

Songs and Ballads

Our narrative ballads and folk-songs, which usually have their own traditional tunes, have provided a store of incidents, characters and phrases, which have become part of the language.

Popular songs which have enjoyed a temporary vogue in the music-halls or pantomimes have also left behind them catch-phrases which survive long after the songs have ceased to be sung, and a few examples will be found on pp. 124–28.

[1] It is fairy-tales that have made so familiar the expressions "once upon a time" and "lived happily ever after."

Humorous Verse and Parodies

To a special category belong humorous verse and parodies.

The chief exponents of humorous verse in English are Tom Hood and W. S. Gilbert. To do justice to Gilbert's popularity would mean to give a wide selection from all his operas; and with the operas go, of course, Sullivan's tunes, which taken together are known to nine Englishmen out of ten—and there is no sign of their popularity waning. Perhaps the most famous writer of nonsense rhymes is Lewis Carroll, who in addition to the well-known verses in his famous epic of *Alice* (see pp. 130–36) also wrote a long poem called *The Hunting of the Snark*. Among the best-known parodists are Sydney Smith (*Horace in London*), C. S. Calverley, Lewis Carroll, J. K. Stephen and Owen Seaman.

Nursery Rhymes

Nursery rhymes, which play such a large part in childhood, are especially abundant in English. They usually have their own traditional tunes, which are known to all. Some of them take the form of action songs and children's games (see pp. 139–57). In connection with nursery rhymes attention may be called to a popular practice among young people, of foretelling their fate by repeating certain formulæ while counting fruit-stones or while plucking the petals of flowers. The best known are: "This year, next year, some time, never," "She loves me, she loves me not," and "Tinker, tailor, soldier, sailor, Potboy, ploughboy, gentleman, thief," *or* "Rich man, poor man, beggarman, thief."

PART II

STOCK PHRASES

It is by no means easy to discover a single expression by which to describe what is possibly the most important part of our linguistic background, namely the stock-phrases or catch-words (as distinct from idiom or literary allusion) and the metaphorical expressions which play such an important part in colloquial usage, as for example: "forty winks," "caught napping," "the best of both worlds," "the wrong end of the stick," "it is as broad as it is long," and so forth.

Examples of everyday comparisons such as "blind as a bat," "drunk as a lord," might have been omitted, seeing that most of them are to be found in the larger English dictionaries. However, it seemed impossible to exclude them altogether from this *Guide*, and in the same way I have included many expressions which belong to what Fowler calls "cast-iron idiom."

I cannot emphasise too strongly the obvious fact that this section lays no claim to completeness. My list merely represents phrases which have occurred to me during the long period in which I have been engaged in this work, and in extenuation of its shortcomings I cannot do better than quote the words of James Russell Lowell in his introduction to the second series of *The Biglow Papers*: 'My list might be largely increased by referring to glossaries, but to them every-one can go for himself, and I have gathered enough for my purpose."

PART III

ENGLISH TRADITION

Part III of this *Guide* includes a large variety of topics connected with our national life and traditions, and under this heading are grouped sections dealing with history, fictitious characters, famous localities, festivals, sports, food, advertisements, etc., an acquaintance with which is the common heritage of all Englishmen. Under this heading reference is also made to characteristically English institutions, and to peculiarly English forms of wit and humour.

History

At school we are all taught history, and even the dullard carries away in his memory about half a dozen dates and a certain number of anecdotes. Indeed, history has been wittily defined as "what we remember." A list of such dates and anecdotes is given in this *Guide* (pp. 219-30).

The Pantomime

By reason of its wide popularity and its typically British character, some account of the Christmas pantomime is essential to the purposes of this *Guide*. Although the pantomime is not what it was in pre-War days, it is still a national institution, and from Boxing Day till the end of February it fills half a dozen theatres in London and one theatre at least in all the big provincial towns. The pantomimes are always founded on some well-known legend, fairy-story, or an *Arabian Nights* episode, such as: *Dick Whittington*, *Cinderella*,

The Babes in the Wood, Jack and the Beanstalk, Puss in Boots, Beauty and the Beast, Robinson Crusoe, Ali Baba and the Forty Thieves, Aladdin and *Sinbad the Sailor.* Leading parts in the pantomime are played by comedians, and the humour and allusion are of a topical nature.

In the nineties and during the first years of this century the Drury Lane Theatre under the management of Augustus Harris presented annual pantomimes in gorgeous settings. One of the chief delights of these shows was the transformation scene, which in costly splendour and sheer beauty stood alone in theatrical enterprise. The harlequinade[1] was also a very important item which gave the children intense amusement and delight: in this the chief characters were "Joey" the Pantaloon, the Policeman, and the Clown, who often carried a "red-hot poker" and on his first entry always said "Here we are again!"

Nowadays very little trouble or expense is devoted to the transformation scene, while the harlequinade has become so tame that it is little more than a signal for putting on one's coat and going home. The main action and the technique, however, still survive, and there has been no change in the very limited range of stories which in their various settings form the plot of every pantomime.[2] The hero of every pantomime is the "principal boy," a part which is always played by a young lady chosen for her looks and her figure. Stock characters in most pantomimes are: a comedian dressed as an old woman, who is the mother of the hero

[1] This was an off-shoot of the Italian comedy (*commedia dell'arte*) and itself the origin of the pantomime in England.

[2] In recent times a new style of Christmas entertainment has been designed especially for children, following in the wake of Barrie's *Peter Pan*; one of the most successful is *Where the Rainbow Ends.*

(in *Aladdin* she is called "the Widow Twankey"), a "wicked uncle" who is the "villain of the piece," and a "fairy godmother."

Public School and University

Although it is not possible to include many expressions relating to the older public schools and universities, a few peculiarities may, however, here be noted. The term *'Varsity* (a contraction of *University*) is applied only to Oxford and Cambridge. The annual cricket match between Oxford (whose "colours" are dark blue) and Cambridge (light blue) is called "the 'Varsity Match." It is played on Lord's Cricket Ground, which is called "Lord's," as is also the annual match between Eton (light blue) and Harrow (dark blue). The annual boat race between Oxford and Cambridge is spoken of as "the Boat Race." Students at Oxford and Cambridge are called Oxford and Cambridge "men." Boys at the big public schools are called after their schools Etonians, Harrovians, Wykehamists (Winchester) and so forth; when they have left they are called "old boys." Boys go to and leave school; while students "go up" to and "go down" from Oxford and Cambridge. "Men" who represent their University in certain competitive games and sports are called "Blues."

Stories and "Chestnuts"

In all countries stories intended to provoke laughter play a large part in public speaking and in conversation. Each country has its own repertory of well-known stories which are presumably known to everybody, and to which one therefore refers, if at all, by allusion.

They are not of course known to many foreigners, and it is beyond the scope of this *Guide* to give more than a few English examples. Such stories are called in England "chestnuts," and though it would be impossible to trace them all to their source, it may be claimed that most of them derive from the pages of our famous humorous weekly *Punch*. Classical examples of "chestnuts" are: "*Punch's* advice to those about to marry," which was "Don't"; and "the curate's egg," which he described as being "excellent in parts." Collections of such stories have often been published.

Among the famous "chestnuts" dating back to the end of the nineteenth century or earlier are: "It is the Lord, my boy," as the page-boy said when calling the Bishop in the morning; Daniel's remark in the lions' den that there would at that meal, at any rate, be no after-dinner speaking; the lament of the thrifty Scot, who complained that he had not been in London half an hour when "bang went saxpence"; "the blessed word 'Mesopotamia'," [1] which impressed the old lady above all else in the sermon; "There ain't going to be no core," as the little boy said when invited to give at least that part of his apple to a friend. [2]

A certain number of sayings attributed to well-known men of letters and artists have received a very wide currency. The following are among the best known: Dean Swift (1667–1745), observing a child who was stroking the back of a tortoise, said, "As well stroke the dome of St. Paul's in order to please the Dean and Chapter." A lady once observed to the artist J. M. W. Turner (1775–1851), "I never saw sunsets

[1] Cited by the actor David Garrick (1717–79).
[2] Found in Mark Twain's *Tom Sawyer Abroad*.

like yours, Mr. Turner," to which he replied, "Don't you wish you did?" On one occasion Oscar Wilde (1856–1900), struck by a remark made by the artist Whistler (1834–1903), said, "I wish I had said that," to which Whistler replied, "Oh, but you will!" Mark Twain (1835–1910), hearing that some journal had reported that he had died, wrote to the editor saying, "The rumours of my death are grossly exaggerated."

Spoonerisms

So-called "Spoonerisms," which are formed by transposing initial consonants or syllables,[1] are a popular form of wit among the English. Among those attributed to the Rev. W. A. Spooner of Oxford, after whom they have been named, are the following: "Half-warmed fish" (i.e. half-formed wish), "Two bugs and a rag" (i.e. two rugs and a bag), "Occupewing my pie" (i.e. occupying my pew), "Kinkering kongs"(i.e. conquering kings)[2] and "Shoving Leopard" (i.e. Loving Shepherd).

Riddles

At an early stage we become familiar with a class of somewhat ridiculous riddles, some of which are nothing more than play on words with several meanings, such as: "When is a door not a door? When it is ajar"; "Why does a miller wear a white hat? To keep his head warm"; "Why does a chicken cross the road? To get to the other side."

[1] It should not be forgotten that there are several good examples of such transpositions in Rabelais, possibly their only appearance in foreign classics.

[2] See *Hymns*, p. 36.

"*Tongue Twisters*"

While still in the nursery we learn to repeat alliterative sentences, which are popularly known as "tongue twisters." Among the most famous are: "Peter Piper picked a peck of pickled pepper"; "Round and round the ruggèd rock the ragged rascal ran"; "She sells sea-shells on the sea-shore, the shells she sells are sea-shells, I'm sure"; "It ain't the 'untin' with the 'ounds that 'urts the 'orses' 'ooves; it's the 'ammer, 'ammer, 'ammer on the 'ard 'igh road."[1]

Limericks

A passing reference must be made here to a peculiar type of nonsense rhyme known as the limerick. The earliest collection of such rhymes was published by Edward Lear in his *Book of Nonsense* in 1846, but limericks had been composed long before his day. Lear's limericks are known to every Englishman, and are easily obtainable. One quotation will suffice by way of example:

"There was a young lady of Norway,
Who casually sat in a doorway.
When the door squeezed her flat
She exclaimed 'What of that?'
This courageous young lady of Norway."

[1] This also offers an example of the omission of the letter *H* at the beginning of a word, a common characteristic of Cockney and other dialects, which keep the balance true by sometimes prefixing an *H* to words beginning with a vowel.

CONCLUSION

The contents of this book represent only what I consider to be the linguistic stock-in-trade of the average Englishman, and it would be surprising if any other Englishman were to approve it entirely, either in regard to the inclusions or the omissions. I am, however, convinced that the book errs rather on the side of omission.

I have been astonished to find how very rich the English language is in stock phrases; this is perhaps especially due to the large number of quotations we have absorbed from the Bible.[1] I should indeed be surprised to learn that English is not the richest of all languages in this respect.

In making my selections I have always borne in mind that the primary function of this *Guide* is to supplement existing text-books. A man may write a good grammar and compile a good dictionary of a language that is not his own, but such a collection as this could only be made by one who had from his earliest childhood been brought up in the country concerned. For example, no Englishman could describe the whole literary and historical repertory possessed by the average American, although they both speak the same language.

The present book deals neither with grammar nor with vocabulary, but only with those expressions, quotations and allusions, a familiarity with which an Englishman takes for granted in his fellow countrymen. It is not easy to find a correct comprehensive

[1] No other nation has anything comparable with this source: we may note that the French draw largely on their classical poets, the Italians on Dante and the Opera, and the Germans on Goethe and Schiller.

definition of its contents, but I imagine that the phrase *A Supplementary Guide to Everyday English* comes nearest to my idea.

In conclusion, I hope that this book by revealing an aspect of the English language which usually remains hidden from foreigners, may contribute to the better understanding of the English people.

PART I
LITERARY QUOTATIONS

I

THE BIBLE

The so-called Authorised Version of the Bible dates from the reign of James I (1611). The Revised Version published in 1884 has never replaced the older version for purposes of quotation.

In the section below, all quotations are taken from the Authorised Version, except in one or two rare cases. In many cases the same phrase may be found several times in the Bible; the references given below are to the "chapter and verse" in which it first occurs.

The selections from the Bible are arranged under three headings: (1) Literal Quotations. (2) Indirect quotations, including misquotations and paraphrases. (3) Titles of a certain number of Biblical stories which are so well known to all Englishmen that the barest allusion to their subject conveys the whole narrative.

(1) *Literal Quotations*

GENESIS

iv. 9. Am I my brother's keeper?

xx. 11. The fear of God.

xlii. 38. Bring down my gray hairs with sorrow to the grave.

xlv. 18. The fat of the land.

EXODUS

ii. 22. A stranger in a strange land.

iii. 8. A land flowing with milk and honey.

EXODUS

xv. 18. For ever and ever.
xxii. 21. Strangers in the land.
xxxii. 9. A stiff-necked people.

LEVITICUS

xix. 18. Thou shalt love thy neighbour as thyself.

NUMBERS

xiii. 16. Sent to spy out the land.

DEUTERONOMY

xiii. 6. The wife of thy bosom.
xxvi. 12. The stranger, the fatherless and the widow.
xxix. 18. Gall and wormwood.
xxxii. 10. The apple of his eye.

JOSHUA

xxiii. 14. I am going the way of all the earth.

JUDGES

ii. 10. Gathered unto their fathers.
v. 20. The stars in their courses.

RUTH

i. 16. Entreat me not to leave thee.

1 SAMUEL

xiii. 14. A man after his own heart.
xvi. 6. The Lord's anointed.

2 SAMUEL

i. 19. How are the mighty fallen!
i. 26. Thy love to me was wonderful, passing the love of women.
xii. 3. The poor man had nothing, save one little ewe lamb.

1 KINGS

xix. 12. A still small voice.

2 KINGS

xviii. 21. A bruised reed.

ESTHER

iv. 3. Sackcloth and ashes.

vi. 6. The man whom the king delighteth to honour.

JOB

iii. 17. There the wicked cease from troubling; and there the weary be at rest.

xix. 28. The root of the matter.

xxi. 18. Stubble before the wind.

xxv. 14. The poor and needy.

xxviii. 13. The land of the living.

PSALMS

iv. 6. The light of thy countenance.

viii. 2. Out of the mouth of babes and sucklings.

viii. 5. For thou hast made him a little lower than the angels.

x. 3. His heart's desire.

xvi. 6. The lines are fallen unto me in pleasant places.

xvii. 8. Under the shadow of thy wings.

xviii. 10. The wings of the wind.

xxiii. 4. The valley of the shadow of death.

xxx. 5. Joy cometh in the morning.

xlii. 1. As the hart panteth after the water brooks.

xlv. 1. My tongue is the pen of a ready writer.

xlvi. 1. A very present help in trouble.

lxxxiv. 7. They go from strength to strength.

PSALMS

xc. 10. The days of our years are threescore years and ten.
cvii. 23. They that go down to the sea in ships.
cxix. 176. Like a lost sheep.
cxxxix. 9. The wings of the morning.
cxlvi. 3. Put not your trust in princes.

PROVERBS

xiii. 12. Hope deferred maketh the heart sick
xv. 1. A soft answer turneth away wrath.

ECCLESIASTES

i. 2. Vanity of vanities . . . all is vanity.
xi. 1. Cast thy bread upon the waters.
ix. 11. The race is not to the swift, nor the battle to the strong . . . but time and chance happeneth to them all.
xii. 12. Much study is a weariness of the flesh.

ISAIAH

iii. 15. Grind the faces of the poor.
xi. 12. The four corners of the earth.
xxi. 11. Watchman, what of the night?
xxx. 20. The bread of adversity, and the water of affliction.
xxxv. 1. And the desert shall rejoice, and blossom as the rose.
xli. 17. The poor and needy.
xlv. 17. World without end.
liii. 3. Despised and rejected of men.

JEREMIAH

xiii. 23. Can the Ethiopian change his skin, or the leopard his spots?

EZEKIEL

xviii. 27. He shall save his soul alive.

DANIEL

iii. 6. A burning fiery furnace.

v. 27. Thou art weighed in the balances, and art found wanting.

vi. 8. The law of the Medes and Persians, which altereth not.

JOEL

ii. 13. Rend your heart, and not your garments.

ST. MATTHEW

ii. 11. Gold, and frankincense, and myrrh.

iii. 3. The voice of one crying in the wilderness.

iv. 4. Man shall not live by bread alone.

v. 13. Ye are the salt of the earth.

v. 16. Good works.

v. 38. An eye for an eye, and a tooth for a tooth.

vi. 3. Let not thy left hand know what thy right hand doeth.

vi. 20–21. Lay not up for yourselves treasures upon earth, where moth and rust doth corrupt . . . but lay up for yourselves treasures in heaven.

vi. 24. Ye cannot serve God and mammon.

vi. 28–29. Consider the lilies of the field . . . they toil not, neither do they spin: . . . yet Solomon in all his glory was not arrayed like one of these.

vi. 34. Take therefore no thought for the morrow . . . sufficient unto the day is the evil thereof.

ST. MATTHEW

vii. 3. And why beholdest thou the mote that is in thy brother's eye, but considerest not the beam that is in thine own eye?

vii. 20. By their fruits ye shall know them.

viii. 12. Cast out into outer darkness.

ix. 9. Sitting at the receipt of custom.

xi. 8. But what went ye out for to see?

xi. 15. He that hath ears to hear, let him hear.

xiii. 25. Tares among the wheat.

xiii. 42. Wailing and gnashing of teeth.

xv. 27. The dogs eat of the crumbs which fall from their master's table.

xvi. 3. Signs of the times.

xvi. 23. Get thee behind me, Satan.

xviii. 20. Where two or three are gathered together in my name.

xix. 6. What therefore God hath joined together, let not man put asunder.

xix. 24. It is easier for a camel to go through the eye of a needle, than for a rich man to enter into the kingdom of God.

xx. 16. The last shall be first, and the first last: for many be called, but few chosen.

xxii. 21. Render therefore unto Cæsar the things which are Cæsar's.

xxiii. 24. To strain at a gnat, and swallow a camel.

xxiii. 27. Whited sepulchres.

xxvi. 41. Watch and pray . . . the spirit indeed is willing, but the flesh is weak.

ST. MARK

v. 15. Clothed, and in his right mind.

ST. LUKE

i. 19. Glad tidings.
i. 65. All these sayings were noised abroad.
ii. 14. On earth peace, good will toward men.
ii. 19. Mary kept all these things, and pondered them in her heart.
iii. 16. The latchet of whose shoes I am not worthy to unloose.
iv. 23. Physician, heal thyself.
x. 7. The labourer is worthy of his hire.
xii. 19. Eat, drink, and be merry.
xvi. 19. Purple and fine linen.
xvi. 21. The crumbs which fell from the rich man's table.

ST. JOHN

iii. 8. The wind bloweth where it listeth.
viii. 7. He that is without sin among you, let him first cast a stone at her.

ACTS

ii. 2. A sound from heaven, as of a rushing mighty wind.
ix. 5. It is hard for thee to kick against the pricks.
x. 34. God is no respecter of persons.
xvii. 5. Certain lewd fellows of the baser sort.
xvii. 28. In Him we live, and move, and have our being.

ROMANS

ii. 14. These, having no law, are a law unto themselves.
ii. 29. In the spirit, and not in the letter.
vi. 23. The wages of sin is death.

ROMANS

xii. 10. Brotherly love.
xiii. 1. The powers that be are ordained of God.

1 CORINTHIANS

xiii. 12. For now we see through a glass, darkly.
xiii. 13. Faith, hope and charity.
xv. 47. Of the earth, earthy.
xv. 52. In the twinkling of an eye.
xv. 55. O death, where is thy sting? O grave, where is thy victory?

2 CORINTHIANS

ix. 7. A cheerful giver.
xi. 19. Suffer fools gladly.
xii. 7. A thorn in the flesh.

EPHESIANS

iii. 10. Principalities and powers.

PHILIPPIANS

iv. 7. The peace of God which passeth all understanding.

1 THESSALONIANS

i. 3. A labour of love.
v. 2. Cometh as a thief in the night.

1 TIMOTHY

iii. 3. Filthy lucre.
iv. 7. Old wives' fables.
vi. 12. Fight the good fight.

2 TIMOTHY

iv. 1. The quick and the dead.

HEBREWS

v. 12. Strong meat.
ix. 3. The holy of holies.
(Revised Version)
xi. 9. The land of promise.

JAMES

v. 11. The patience of Job.
v. 20. Cover a multitude of sins.
(Revised Version)

1 PETER

ii. 17. Fear God. Honour the king.

1 JOHN

i. 8. The truth is not in us.

APOCRYPHA: ECCLESIASTICUS

lxiv. 1. Let us now praise famous men.
lxiv. 14. Their name liveth for evermore

(2) *Indirect Quotations*

GENESIS

xii. 7. The promised land.
xxv. 8. To give up the ghost.
xxv. 33. To sell one's birthright.

DEUTERONOMY

vii. 6. The chosen people.

1 SAMUEL

iv. 21. Departed glory.
xxvi. 21. To play the fool.

GENESIS

v.	The age of Methuselah.
vi–viii.	Noah and the Ark.
xi.	The tower of Babel, and the confusion of tongues.
xvi, xxi.	Ishmael and Hagar.
xix.	Sodom and Gomorrah.
xix.	Lot's wife turned into a pillar of salt.
xxii.	The sacrifice of Isaac.
xxiv.	Rebecca at the well.
xxvii.	Jacob and Esau.
xxviii.	Jacob's dream.
xxxvii.	Joseph's coat of many colours.
	Joseph and Potiphar's wife.

EXODUS

i–xii.	Bondage of Israel in Egypt.
ii.	Moses in the bulrushes.
iii.	Moses and the burning bush.
vii.	Aaron's rod becomes a serpent.
vii–xii.	The plagues of Egypt.
xiii.	The pillars of cloud and fire.
xiv.	The passage of the Red Sea.
xvi., etc.	Manna in the wilderness.
xvii.	Moses and the rock.
	(Also Numbers xx.)
xx.	The Ten Commandments (see pp. 21–22 below).
xxxii.	The golden calf.

NUMBERS

xvii.	The budding of Aaron's rod.
xxii.	Balaam and the ass.

JOSHUA

vi. Joshua and the walls of Jericho.
x. The staying of the sun and the moon.

JUDGES

iv, v. Jael and Sisera.
v. The song of Deborah.
xvi. Samson and Delilah.
xvi. Samson and the pillars of Gaza.

RUTH

Ruth and Naomi.

1 SAMUEL

iii. The calling of Samuel.
xvi. David before Saul.
xvii. David and Goliath.
xviii, xix,
xx, xxiii. David and Jonathan.
(Also 2 Sam. i.)
xxviii. The witch of En-dor.

2 SAMUEL

vii. The building of the Temple.
(Also 1 Kings v–viii; 1 Chron. xvii, xxviii, xxix; 2 Chron. ii–vii)
xviii, xix. David's lament for Absalom.

1 KINGS

iii. The judgment of Solomon.
iv, x. The wisdom of Solomon.
x. Solomon and the Queen of Sheba.
(Also 2 Chron. ix.)
xvii. Elijah and the widow's cruse.
xxi. Naboth's vineyard.

2 KINGS

ii. The ascent of Elijah.

xxv. The captivity of Israel in Babylon.

(Also 2 Chron. xxxvi; Ezra i; Nehemiah ii; Jeremiah xxxix, lii; Dan. i.)

JOB

The patience of Job.

xvi. Job's comforters.

DANIEL

iii. Shadrach, Meshach and Abednego, and the burning, fiery furnace.

v. The writing on the wall.

vi. Daniel in the den of lions.

JONAH

Jonah and the whale.

ST. MATTHEW

ii. The wise men from the east.

The slaughter of the Innocents.

v–vii. The Sermon on the Mount.

(Also Luke vi.)

vii. Parable of the house on rock and the house on sand.

(Also Luke vi.)

viii. The calming of the storm.

(Also Mark iv, Luke viii.)

viii. The Gadarene swine.

(Also Mark v, Luke viii.)

ix. The raising of Jairus' daughter.

(Also Mark v, Luke viii.)

ST. MATTHEW

xiii. The parable of the sower.
(Also Mark iv, Luke viii.)

xiii. Parable of the wheat and the tares.

xiv. John the Baptist's head.
(Also Mark vi.)

xiv, xv. The loaves and fishes.
(Also Mark vi–viii; Luke ix; John vi.)

xiv. Christ walking on the sea.
(Also Mark vi, John vi.)

xxv. The wise and the foolish virgins.

xxv. The parable of the sheep and the goats.

xxvi. The Last Supper.
(Also Mark xiv; Luke xxii; John xiii–xvii.)

xxvi. The Agony in the garden.
(Also Mark xiv; Luke xxii).

xxvi. The kiss of Judas.
(Also Mark xiv; Luke xxii.)

xxvi. Peter's denial of Christ, and the crowing of the cock.
(Also Mark xiv; Luke xxii; John xviii.)

xxvii. The crown of thorns.
(Also Mark xv; John xix.)

xxviii. The resurrection.
(Also Mark xvi; Luke xxiv; John xx–xxi.)

ST. LUKE

x. The Good Samaritan.

x. Martha and Mary.

xv. The prodigal son.

xvi. The rich man and Lazarus.

xviii. The Pharisee and the publican.

ST. JOHN

ii.	The marriage at Cana, and water turned into wine.
xi.	The raising of Lazarus.

ACTS

ii.	The Pentecost.
vii.	The stoning of Stephen.
ix.	The conversion of St. Paul.
ix.	Paul's escape from Damascus.
x.	Peter and the centurion.
xvi.	Paul and the jailer at Philippi.

II

THE PRAYER BOOK

The *Book of Common Prayer* as used to-day owes its origin to the demand for the use of the vernacular in church services at the time of the Reformation. The Book underwent frequent revision, and the form at present in use dates from 1662. For centuries family prayers were part of the routine of family life, and thus the phraseology of the *Book of Common Prayer* became familiar to the ears and lips of Englishmen at a very tender age.

The following section contains a list of well-known sentences from the Prayer Book. It will be remarked that many of these are themselves versions of similar phrases in the Bible, and in many cases they differ only slightly from the original. In this connection I would draw attention to the Prayer-Book re-arrangement of the wording of the Psalms; where there are differences the Prayer-Book version is generally far better known than the original. I have, however, in this book given a selection from the Book of Psalms in the section dealing with the Bible.

The Morning Prayer (or Matins) and the Evening Prayer (or Evensong) begin with the words: "Dearly beloved brethren."

Morning Prayer. By His infinite goodness and mercy. We have left undone those things which we ought to have done; and

we have done those things which we ought not to have done, and there is no health in us.

The Lord's Prayer (St. Matthew vi. 9–13).

Our Father, which art in heaven, Hallowed be thy Name. Thy kingdom come. Thy will be done in earth, As it is in heaven. Give us this day our daily bread. And forgive us our trespasses, As we forgive them that trespass against us. And lead us not into temptation; But deliver us from evil: For thine is the kingdom, The power, and the glory, For ever and ever. Amen.

Te Deum. — The noble army of martyrs.

Litany. — Miserable sinners.

The world, the flesh, and the devil.

From lightning and tempest; from plague, pestilence and famine; from battle and murder, and from sudden death, good Lord, deliver us.

Prayer for all conditions of men. — All sorts and conditions of men.

Collect: 2nd Sunday in Advent. — Read, mark, learn, and inwardly digest.

Collect: St. Mark's Day. — Carried away with every blast of vain doctrine.

Collect: Communion.	The changes and chances of this mortal life.
Baptism.	Renounce the devil and all his works, the vain pomp and glory of this world.
Catechism.	The Ten Commandments (Exodus xx. 3–17).

1. Thou shalt have none other gods but me.

2. Thou shalt not make to thyself any graven image, nor the likeness of any thing that is in heaven above, or in the earth beneath, or in the water under the earth. Thou shalt not bow down to them, nor worship them: for I the Lord thy God am a jealous God, and visit the sins of the fathers upon the children, unto the third and fourth generation of them that hate me, and shew mercy unto thousands in them that love me, and keep my commandments.

3. Thou shalt not take the name of the Lord thy God in vain: for the Lord will not hold him guiltless that taketh his Name in vain.

4. Remember that thou keep holy the Sabbath day. Six days shalt thou labour, and do all that thou hast to do; but the seventh day is the Sabbath of the Lord thy God. In it thou shalt do no manner of

work, thou, and thy son, and thy daughter, thy man-servant, and thy maid-servant, thy cattle, and the stranger that is within thy gates. For in six days the Lord made heaven and earth, the sea, and all that in them is, and rested the seventh day; wherefore the Lord blessed the seventh day, and hallowed it.

5. Honour thy father and thy mother, that thy days may be long in the land which the Lord thy God giveth thee.

6. Thou shalt do no murder.

7. Thou shalt not commit adultery.

8. Thou shalt not steal.

9. Thou shalt not bear false witness against thy neighbour.

10. Thou shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his servant, nor his maid, nor his ox, nor his ass, nor anything that is his.

Catechism. — My duty towards my neighbour is to love him as myself, and to do to all men as I would they should do unto me.

Confirmation. — Years of discretion.

Concluding words of many prayers. — As it was in the beginning, is now, and ever shall be: world without end. Amen.

The Apostles' Creed.	The Communion of Saints; the forgiveness of sins; the resurrection of the body, and the life everlasting.
Marriage.	Therefore if any man can shew any just cause, why they may not lawfully be joined together, let him now speak, or else hereafter for ever hold his peace.
	To have and to hold from this day forward, for better for worse, for richer for poorer, in sickness and in health, to love and to cherish, till death us do part.
	To love, cherish, and to obey.
	A tower of strength.
	Those whom God hath joined together let no man put asunder.
Visitation of the Sick.	The inner man.
Burial.	Earth to earth, ashes to ashes, dust to dust.
Table of Kindred.	A man may not marry his grandmother.

III

HYMNS

The hymns given below are to be found in *Hymns Ancient and Modern*, which is the most widely used of the many English hymnals. Of the most famous hymns complete versions or selected verses are given; in other cases parts of verses or single lines only. I have added to this section a few traditional Christmas carols of a secular nature.

Abide With Me

Abide with me; fast falls the eventide;
The darkness deepens; Lord, with me abide;
When other helpers fail, and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim, its glories pass away;
Change and decay in all around I see;
O Thou, Who changest not, abide with me.

I need Thy Presence every passing hour;
What but Thy grace can foil the tempter's power?
Who like Thyself my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe with Thee at hand to bless;
Ills have no weight, and tears no bitterness;

Where is death's sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy Cross before my closing eyes;
Shine through the gloom, and point me to the skies;
Heav'n's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

(Words by H. F. LYTE)

WHILE SHEPHERDS WATCH'D

While shepherds watched their flocks by night,
All seated on the ground,
The Angel of the Lord came down,
And glory shone around.

"Fear not," said he, for mighty dread
Had seized their troubled mind;
"Glad tidings of great joy I bring
To you and all mankind."

(Words by N. TATE (1652–1715). *Christmas*)

O GOD, OUR HELP IN AGES PAST

O God, our help in ages past,
Our hope for years to come,
Our shelter from the stormy blast,
And our eternal home;

Beneath the shadow of Thy Throne
Thy Saints have dwelt secure;
Sufficient is Thine Arm alone,
And our defence is sure.

Before the hills in order stood,
Or earth received her frame,
From everlasting Thou art God,
To endless years the Same.

A thousand ages in Thy sight
Are like an evening gone;
Short as the watch that ends the night
Before the rising sun.

Time, like an ever-rolling stream,
Bears all its sons away;
They fly forgotten, as a dream
Dies at the opening day.

O God, our help in ages past,
Our hope for years to come,
Be Thou our guard while troubles last,
And our eternal home.

(Words by ISAAC WATTS (1674–1748))

ALL PEOPLE THAT ON EARTH DO DWELL

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, His praise forth tell,
Come ye before Him, and rejoice.

(Words by W. KETHE. Known as the "Old Hundredth," being a paraphrase of Psalm 100)

O Worship the King

O worship the King
All-glorious above;
O gratefully sing
His power and His love;
Our Shield and Defender,
The Ancient of days,
Pavilioned in splendour,
And girded with praise.

O tell of His might,
O sing of His grace,
Whose robe is the light,
Whose canopy space;
His chariots of wrath
The deep thunder clouds form,
And dark is His path
On the wings of the storm.

(Words by Sir R. Grant)

Rock of Ages

Rock of ages, cleft for me,
Let me hide myself in Thee;
Let the Water and the Blood,
From Thy riven Side which flowed,
Be of sin the double cure,
Cleanse me from its guilt and power.

(Words by A. M. Toplady (1740–78))

Lead, Kindly Light

Lead, kindly Light, amid the encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet; I do not ask to see
The distant scene; one step enough for me.

I was not ever thus, nor prayed that Thou
Shouldst lead me on;
I loved to choose and see my path; but now
Lead Thou me on.
I loved the garish day, and, spite of fears,
Pride ruled my will: remember not past years.

So long Thy power hath blest me, sure it still
Will lead me on,
O'er moor and fen, o'er crag and torrent, till
The night is gone;
And with the morn those Angel faces smile,
Which I have loved long since, and lost awhile.

(Words by Cardinal Newman (1801–90))

Christian, Seek not yet Repose

"Christian! seek not yet repose,"
Hear thy guardian Angel say;
Thou art in the midst of foes;
"Watch and pray."

Principalities and powers,
Mustering their unseen array,
Wait for thy unguarded hours:
"Watch and pray."

Gird thy heavenly armour on,
Wear it ever night and day;
Ambushed lies the evil one;
"Watch and pray."

Watch, as if on that alone
Hung the issue of the day;
Pray, that help may be sent down;
"Watch and pray."

(Words by CHARLOTTE ELLIOTT)

LEAD US, HEAVENLY FATHER, LEAD US

Lead us, Heavenly Father, lead us
O'er the world's tempestuous sea;
Guard us, guide us, keep us, feed us,
For we have no help but Thee;
Yet possessing every blessing,
If our God our Father be.

Saviour, breathe forgiveness o'er us,
All our weakness Thou dost know;
Thou didst tread this earth before us,
Thou didst feel its keenest woe;
Lone and dreary, faint and weary,
Through the desert Thou didst go.

Spirit of our God, descending,
Fill our hearts with heavenly joy,
Love with every passion blending,
Pleasure that can never cloy;
Thus provided, pardoned, guided,
Nothing can our peace destroy.

(Words by J. EDMESTON)

There is a Green Hill Far Away

There is a green hill far away,
Without a city wall,
Where the dear Lord was crucified,
Who died to save us all.

(Words by Mrs. Alexander)

From Greenland's Icy Mountains

From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand,
From many an ancient river,
From many a palmy plain,
They call us to deliver
Their land from error's chain.

What though the spicy breezes
Blow soft o'er Ceylon's isle,
Though every prospect pleases
And only man is vile,
In vain with lavish kindness
The gifts of God are strown,
The heathen in his blindness
Bows down to wood and stone.

Can we, whose souls are lighted
With wisdom from on high,
Can we to men benighted
The lamp of life deny?
Salvation! oh, salvation!

The joyful sound proclaim,
Till each remotest nation
Has learned Messiah's name.

Waft, waft, ye winds, His story,
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature
The Lamb for sinners slain,
Redeemer, King, Creator,
In bliss return to reign.

(Words by BISHOP HEBER (1783–1826). *Missions*)

LET THERE BE LIGHT

Thou, Whose Almighty Word
Chaos and darkness heard,
And took their flight;
Hear us, we humbly pray,
And where the Gospel-day
Sheds not its glorious ray,
Let there be light.

(Words by J. MARRIOTT. *Missions*)

WE PLOUGH THE FIELDS, AND SCATTER

We plough the fields, and scatter
The good seed on the land,
But it is fed and watered
By God's Almighty Hand;
He sends the snow in winter,
The warmth to swell the grain,
The breezes, and the sunshine,
And soft refreshing rain.

All good gifts around us
Are sent from Heaven above,
Then thank the Lord, O thank the Lord,
For all His love.
(Words by JANE M. CAMPBELL, from the German. *Harvest*)

ONWARD, CHRISTIAN SOLDIERS

Onward, Christian soldiers,
Marching as to war,
With the Cross of Jesus
Going on before.
Christ the Royal Master
Leads against the foe;
Forward into battle,
See, His banners go!

At the sign of triumph
Satan's host doth flee;
On then, Christian soldiers,
On to victory.
Hell's foundations quiver
At the shout of praise;
Brothers, lift your voices,
Loud your anthems raise.

Like a mighty army
Moves the Church of God;
Brothers, we are treading
Where the Saints have trod;
We are not divided,
All one body we,
One in hope and doctrine,
One in charity.

Crowns and thrones may perish,
Kingdoms rise and wane,
But the Church of Jesus
Constant will remain;
Gates of hell can never
'Gainst that Church prevail;
We have Christ's own promise,
And that cannot fail.

Onward, then, ye people,
Join our happy throng,
Blend with ours your voices
In the triumph song;
Glory, laud, and honour
Unto Christ the King,
This through countless ages
Men and Angels sing.

(Words by S. BARING-GOULD (1834–1924). *Processional*)

LOVE DIVINE, ALL LOVES EXCELLING

Love Divine, all loves excelling,
Joy of Heaven, to earth come down,
Fix in us Thy humble dwelling,
All Thy faithful mercies crown.

(Words by CHARLES WESLEY (1707–88))

ALL THINGS BRIGHT AND BEAUTIFUL

All things bright and beautiful,
All creatures great and small,
All things wise and wonderful,
The Lord God made them all.

Each little flower that opens,
Each little bird that sings,
He made their glowing colours,
He made their tiny wings.

The rich man in his castle,
The poor man at his gate,
God made them, high or lowly,
And ordered their estate.

The purple-headed mountain,
The river running by,
The sunset and the morning,
That brighten up the sky;—

The cold wind in the winter,
The pleasant summer sun,
The ripe fruits in the garden,—
He made them every one;

The tall trees in the greenwood,
The meadows where we play,
The rushes by the water,
We gather every day;—

He gave us eyes to see them,
And lips that we might tell,
How great is God Almighty,
Who has made all things well.

(Words by MRS. ALEXANDER)

O Perfect Love

O perfect Love, all human thought transcending,
Lowly we kneel in prayer before Thy Throne,
That theirs may be the love which knows no ending,
Whom Thou for evermore dost join in one.

O perfect Life, be Thou their full assurance
Of tender charity and steadfast faith,
Of patient hope, and quiet brave endurance,
With childlike trust that fears nor pain nor death.

Grant them the joy which brightens earthly sorrow,
Grant them the peace which calms all earthly strife;
And to life's day the glorious unknown morrow
That dawns upon eternal love and life.

(Words by Mrs. Dorothy Gurney. *Marriage*)

New every morning is the love
Our wakening and uprising prove.

(J. Keble (1792–1866))

Sun of my soul, Thou Saviour dear.

(J. Keble)

O come, all ye faithful,
Joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come and behold Him
Born, the King of Angels;
O come, let us adore Him,
O come, let us adore Him,
O come, let us adore Him, Christ the Lord.

(F. Oakeley and Compilers, from the Latin *Adeste Fideles*. *Christmas Carol*)

Hark! the herald-angels sing
Glory to the new-born King.
(CHARLES WESLEY. *Christmas Carol*)

Christian, dost thou see them
On the holy ground,
How the troops of Midian
Prowl and prowl around?
(J. M. NEALE (1818–66), from the Greek. *Lent*)

Holy, Holy, Holy! Lord God Almighty!
Cherubim and Seraphim falling down before Thee.
(BISHOP HEBER)

There is a book, who runs may read.
(J. KEBLE)

Conquering kings their titles take
From the foes they captive make.
(J. CHANDLER, from the Latin)

How sweet the Name of Jesus sounds
In a believer's ears!
(J. NEWTON)

Eternal Father, strong to save,
Whose arm hath bound the restless wave,

O hear us when we cry to Thee
For those in peril on the sea.
(WILLIAM WHITING (1860))

Brief life is here our portion;
Brief sorrow, short-lived care.
(J. M. NEALE, from the Latin)

Jerusalem the golden,
With milk and honey blest.
(J. M. NEALE, from the Latin)

Light's abode, celestial Salem.
(J. M. NEALE, from the Latin)

As pants the hart for cooling streams.
(N. TATE (1652–1715) and N. BRADY (1659–1726), from *A New Version of the Psalms*, 1696)[1]

Nearer, my God, to Thee.
(MRS. ADAMS (1805–48))

Through all the changing scenes of life.

Fear Him, ye Saints, and you will then
Have nothing else to fear.
(N. TATE, from *A New Version of the Psalms*)

The voice that breathed o'er Eden.
(J. KEBLE. *Marriage*)

God moves in a mysterious way
His wonders to perform.
(1779, W. COWPER (1731–1800))

Who are these like stars appearing?
(FRANCES E. COX, from the German. *All Saints' Day*)

Fight the good fight with all thy might.
(J. S. B. MONSELL)

[1] See *Bible*, p. 5 above.

CAROLS

The First Nowell

The first Nowell the angel did say
Was to certain poor shepherds in fields as they lay;
In the fields where they lay, keeping their sheep,
In a cold winter's night that was so deep.
Nowell, Nowell, Nowell, Nowell,
Born is the King of Israel!

They lookèd up and saw a star,
Shining in the east, beyond them far;
And to the earth it gave great light,
And so it continued both day and night.

And by the light of that same star,
Three Wise Men came from country far;
To seek for a king was their intent,
And to follow the star wheresoever it went.

This star drew nigh to the north-west;
O'er Bethlehem it took its rest,
And there it did both stop and stay
Right over the place where Jesus lay.

Then entered in those Wise Men three,
Full reverently upon their knee,
And offered there in his presence
Both gold and myrrh and frankincense.

Then let us all with one accord
Sing praises to our heavenly Lord,
That hath made heaven and earth of naught,
And with his blood mankind hath bought.

(Probably 17th century)

Good King Wenceslas

Good King Wenceslas looked out,
On the Feast of Stephen,
When the snow lay round about,
Deep, and crisp, and even;
Brightly shone the moon that night,
Though the frost was cruel,
When a poor man came in sight,
Gathering winter fuel.

"Hither, page, and stand by me,
If thou know'st it, telling,
Yonder peasant, who is he?
Where and what his dwelling?"
"Sire, he lives a good league hence,
Underneath the mountain,
Right against the forest fence,
By St. Agnes' fountain."

"Bring me flesh, and bring me wine,
Bring me pine-logs hither:
Thou and I will see him dine,
When we bear them thither."
Page and monarch, forth they went,
Forth they went together;
Through the rude wind's wild lament
And the bitter weather.

"Sire, the night is darker now,
And the wind blows stronger;
Fails my heart, I know not how;
I can go no longer."

"Mark my footsteps, good my page;
Tread thou in them boldly:
Thou shalt find the winter's rage
Freeze thy blood less coldly."

In his master's steps he trod,
Where the snow lay dinted;
Heat was in the very sod
Which the Saint had printed.
Therefore, Christian men, be sure,
Wealth or rank possessing,
Ye who now will bless the poor,
Shall yourselves find blessing.

(The words by J. M. NEALE (1818–66), the tune traditional, known in the 16th century)

GOD REST YOU MERRY, GENTLEMEN

God rest you merry, Gentlemen,
Let nothing you dismay,
For Jesus Christ our Saviour
Was born upon this day,
To save us all from Satan's power
When we were gone astray:
O tidings of comfort and joy.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface:
O tidings of comfort and joy.

Wassail Song

God bless the master of this house,
God bless the mistress too,
And all the little children
That round the table go:
Love and joy come to you,
And to your wassail too,
And God bless you, and send you
A happy New Year.

(17th century)

IV

SHAKESPEARE

(1564–1616)

Since the chronology of the plays cannot be finally established, they have been arranged in alphabetical order according to title.

All's Well that Ends Well

My friends were poor, but honest. (I. iii.)

A young man married is a man that's marr'd. (II. iii.)

Antony and Cleopatra

Where's my serpent of old Nile? (I. v.)

My salad days,
When I was green in judgment. (I. v.)

For her own person,
It beggar'd all description. (II. ii.)

Age cannot wither her, nor custom stale
Her infinite variety. (II. ii.)

As You Like It

Sweet are the uses of adversity.

Tongues in trees, books in the running brooks,
Sermons in stones and good in every thing. (II. i.)

Song. Under the greenwood tree
Who loves to lie with me,
And turn his merry note
Unto the sweet bird's throat,
Come hither, come hither, come hither:
Here shall he see
No enemy
But winter and rough weather.

Who doth ambition shun,
And loves to live i' the sun,
Seeking the food he eats,
And pleas'd with what he gets,
Come hither, come hither, come hither: &c.
(II. v.)

And thereby hangs a tale.[1] (II. vii.)

True it is that we have seen better days.[2] (II. vii.)

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts,
His acts being seven ages. At first the infant,
Mewling and puking in the nurse's arms.
Then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad
Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths, and bearded like the pard,

[1] This expression also occurs in *The Merry Wives of Windsor*, *Othello* and *The Taming of the Shrew*.
[2] This expression is also found in *Timon of Athens*.

Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation
Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;
And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloon,
With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,
Turning again toward childish treble, pipes
And whistles in his sound. Last scene of all,
That ends this strange eventful history,
Is second childishness and mere oblivion,
Sans teeth, sans eyes, sans taste, sans everything.
(II. vii.)

Song. Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.
Heigh-ho! sing, heigh-ho! unto the green holly:
Most friendship is feigning, most loving mere folly:
Then, heigh-ho, the holly!
This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,

Thy sting is not so sharp
As friend remember'd not.
Heigh-ho! sing, heigh-ho! &c. (II. vii.)

Thou art in a parlous state. (III. ii.)

You have a nimble wit. (III. ii.)

Down on your knees,
And thank heaven, fasting, for a good man's love
(III. v.)

For now I am in a holiday humour. (IV. i.)

In a more coming-on disposition. (IV. i.)

Can one desire too much of a good thing? (IV. i.)

For ever and a day. (IV. i.)

It is meat and drink to me to see a clown. (V. i.)

The Retort Courteous. (V. iv.)

The Lie Direct. (V. iv.)

Comedy of Errors

There's a time for all things. (II. ii.)

Coriolanus

Hear you this Triton of the minnows? (III. i.)

Cymbeline

Song. Hark, hark! the lark at heaven's gate sings,
And Phœbus 'gins arise. (II. iii.)

Song. Golden lads and girls all must,
As chimney-sweepers, come to dust. (IV. ii.)

Hamlet

A little more than kin, and less than kind. (I. ii.)

O, that this too, too solid flesh would melt.

How weary, stale, flat and unprofitable
Seem to me all the uses of this world! (I. ii.)

Frailty, thy name is woman!

Like Niobe, all tears. (I. ii.)

He was a man, take him for all in all,
I shall not look upon his like again. (I. ii.)

More in sorrow than in anger. (I. ii.)

Himself the primrose path of dalliance treads.
(I. iii.)

Rich, not gaudy:
For the apparel oft proclaims the man.

Neither a borrower nor a lender be.

To thine own self be true. (I. iii.)

A custom
More honour'd in the breach than the observance.
(I. iv.)

Thou comest in such a questionable shape. (I. iv.)

Something is rotten in the state of Denmark. (I. iv.)

But that I am forbid
To tell the secrets of my prison-house,
I could a tale unfold.

And each particular hair to stand on end,
Like quills upon the fretful porpentine. (I. v.)

One may smile, and smile, and be a villain. (I. v.)

There are more things in heaven and earth, Horatio
Than are dreamt of in your philosophy. (I. v.)

The time is out of joint. (I. v.)

The very ecstasy of love. (II. i.)

Brevity is the soul of wit. (II. ii.)

'Tis true 'tis pity;
And pity 'tis 'tis true. (II. ii.)

Words, words, words. (II. ii.)

Though this be madness, yet there is method in't.[1] (II. ii.)

There is nothing either good or bad, but thinking makes it so. (II. ii.)

What a piece of work is a man! (II. ii.)

Come, give us a taste of your quality. (II. ii.)

'Twas caviare to the general. (II. ii.)

The abstract and brief chronicles of the time. (II. ii.)

Use every man after his desert, and who shall 'scape whipping? (II. ii.)

What's Hecuba to him, or he to Hecuba,
That he should weep for her? (II. ii.)

The play's the thing. (II. ii.)

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them. To die: to sleep;
No more; and by a sleep to say we end
The heart-ache, and the thousand natural shocks

[1] The usual quoted form is, "there is method in his madness."

That flesh is heir to, 'tis a consummation
Devoutly to be wished. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffl'd off this mortal coil,
Must give us pause; there's the respect
That makes calamity of so long life;
For who would bear the whips and scorns of time,
The oppressor's wrong, the proud man's contumely,
The pangs of despised love, the law's delay,
The insolence of office, and the spurns
That patient merit of the unworthy takes,
When he himself might his quietus make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose bourn
No traveller returns, puzzles the will,
And makes us rather bear those ills we have
Than fly to others that we know not of?
Thus conscience does make cowards of us all,
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought,
And enterprises of great pitch and moment
With this regard their currents turn awry
And lose the name of action. (III. i.)

Get thee to a nunnery. (III. i.)

The glass of fashion and the mould of form. (III. i.)

Tear a passion to tatters . . . to split the ears of the groundlings.
It out-herods Herod. (III. ii.)

Suit the action to the word, the word to the action.
To hold, as 'twere, the mirror up to nature.
(III. ii.)

Give me that man
That is not passion's slave, and I will wear him
In my heart's core. (III. ii.)

Here's metal more attractive. (III. ii.)

The lady doth protest too much, methinks. (III. ii.)

Look here, upon this picture, and on this. (III. iv.)

Lay not that flattering unction to your soul. (III. iv.)

I must be cruel, only to be kind. (III. iv.)

To have the engineer
Hoist with his own petard. (III. iv.)

When sorrows come, they come not single spies,
But in battalions! (IV. v.)

There's such divinity doth hedge a king. (IV. v.)

There's rosemary, that's for remembrance. (IV. v.)

Alas, poor Yorick! . . . A fellow of infinite jest.
(V. i.)

Imperious Cæsar, dead and turn'd to clay,
Might stop a hole to keep the wind away. (V. i.)

Sweets to the sweet. (V. i.)

There's a divinity that shapes our ends,
Rough-hew them how we will. (V. ii.)

It did me yeoman's service. (V. ii.)

There is special providence in the fall of a sparrow.
(V. ii.)

A hit, a very palpable hit. (V. ii.)
The rest is silence. (V. ii.)

Julius Cæsar

Beware the ides of March. (I. ii.)
For mine own part, it was Greek to me. (I. ii.)
Et tu, Brute? Then fall, Cæsar! (III. i.)
Ambition should be made of sterner stuff. (III. ii.)
This was the most unkindest cut of all. (III. ii.)

King Henry IV. Part I

He will give the devil his due. (I. ii.)
As merry as crickets. (II. iv.)
That's past praying for. (II. iv.)
Tell truth, and shame the devil! (III. i.)

King Henry IV. Part II

He hath eaten me out of house and home. (I. iii.)
The perfumed chambers of the great. (III. i.)
Uneasy lies the head that wears a crown. (III. i.)
Thy wish was father, Harry, to that thought. (IV. v.)

King Henry V

Once more unto the breach, dear friends, once more.
I see you stand like greyhounds in the slips,
Straining upon the start. (III. i.)

King Henry VIII

Song. Orpheus with his lute made trees,
And the mountain tops that freeze,
Bow themselves when he did sing:

To his music plants and flowers
Ever sprung, as sun and showers
There had made a lasting spring.
Every thing that heard him play,
Even the billows of the sea,
Hung their heads, and then lay by.
In sweet music is such art,
Killing care and grief of heart.
Fall asleep, or hearing die. (III. i.)

Farewell! a long farewell, to all my greatness! (III. ii.)

Had I but served my God with half the zeal
I served my king, he would not in mine age
Have left me naked to mine enemies.[1] (III. ii.)

An old man, broken with the storms of state,
Is come to lay his weary bones among ye;
Give him a little earth for charity![1] (IV. ii.)

KING JOHN

To gild refined gold, to paint the lily.[2] (IV. ii.)

KING LEAR

How sharper than a serpent's tooth it is
To have a thankless child. (I. iv.)

I am a man
More sinn'd against than sinning. (III. ii.)

O, that way madness lies. (III. iv.)

[1] See *History*, p. 222 below.
[2] Usually quoted in contracted form, "to gild the lily."

Child Rowland to the dark tower came:
His word was still "Fie, foh, and fum,
I smell the blood of a British man." (III. iv.)

Every inch a king. (IV. vi.)

The wheel is come full circle. (V. iii.)

KING RICHARD II

This precious stone set in the silver sea.
This blessed plot, this earth, this realm, this England.
(II. i.)

KING RICHARD III

The winter of our discontent. (I. i.)

Off with his head![1] (III. iv.)

A horse! a horse! my kingdom for a horse![2] (V. iv.)

MACBETH

When shall we three meet again
In thunder, lightning, or in rain?

When the hurlyburly's done,
When the battle's lost and won. (I. i.)

Upon this blasted heath you stop our way. (I. iii.)

Nothing in his life
Became him like the leaving it. (I. iv.)

Yet do I fear thy nature;
It is too full o' the milk of human kindness. (I. v.)

If it were done when 'tis done, then 'twere well
It were done quickly. (I. vii.)

Vaulting ambition, which o'erleaps itself. (I. vii.)

I have bought
Golden opinions from all sorts of people. (I. vii.)

[1] See *Alice in Wonderland*, p. xvii above. [2] See *History*, p. 222.

Is this a dagger which I see before me? (II. i.)

Infirm of purpose!
We have scotch'd the snake, not kill'd it. (II. ii.)

After life's fitful fever he sleeps well. (III. ii.)

But now I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears. (III. iv.)

Now good digestion wait on appetite,
And health on both! (III. iv.)

Stand not upon the order of your going. (III. iv.)

Double, double toil and trouble;
Fire burn and cauldron bubble. (IV. i.)

By the pricking of my thumbs,
Something wicked this way comes. (IV. i.)

But yet I'll make assurance doubly sure. (IV. i.)

Stands Scotland where it did? (IV. iii.)

What, all my pretty chickens and their dam
At one fell swoop? (IV. iii.)

Out, damned spot! (V. i.)

All the perfumes of Arabia will not sweeten this little hand. (V. i.)

My way of life
Is fall'n into the sear, the yellow leaf. (V. iii.)

The cry is still "They come." (V. v.)

To-morrow, and to-morrow, and to-morrow.

Out, out, brief candle!

A tale
Told by an idiot, full of sound and fury,
Signifying nothing. (V. v.)

I bear a charmed life. (V. viii.)

Measure for Measure

Man, proud man,
Drest in a little brief authority, . . .
Plays such fantastic tricks before high heaven
As make the angels weep. (II. ii.)

Merchant of Venice

God made him, and therefore let him pass for a man.
(I. ii.)

A goodly apple rotten at the heart. (I. iii.)

My daughter! O, my ducats! O, my daughter!
(II. viii.)

Song. Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished? (III. ii.)

Green-eyed jealousy. (III. ii.)

A harmless, necessary cat. (IV. i.)

The quality of mercy is not strain'd.
It droppeth as the gentle rain from heaven
Upon the place beneath. (IV. i.)

A Daniel come to judgment! (IV. i.)

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils. (V. i.)

MERRY WIVES OF WINDSOR

The king's English. (I. iv.)

I cannot tell what the dickens his name is. (III. ii.)

A man of my kidney. (III. v.)

MIDSUMMER NIGHT'S DREAM

The course of true love never did run smooth. (I. i.)

And the imperial votaress passed on,
In maiden meditation, fancy-free. (II. i.)

I know a bank where the wild thyme blows. (II. i.)

Lord, what fools these mortals be! (III. ii.)

MUCH ADO ABOUT NOTHING

A very valiant trencher-man. (I. i.)

Benedick the married man. (I. i.)

Song. Sigh no more, ladies, sigh no more,
Men were deceivers ever,
One foot in sea and one on shore,
To one thing constant never. (II. iii.)

Good men and true. (III. iii.)

O that he were here to write me down an ass! (IV. ii.)

What though care killed a cat. (V. i.)

OTHELLO

I will wear my heart upon my sleeve. (I. i.)

I see this hath a little dash'd your spirits. (III. iii.)

Pride, pomp and circumstance of glorious war! (III. iii.)

A foregone conclusion. (III. iii.)

'Tis neither here nor there. (IV. iii.)
It is the cause, it is the cause, my soul. (V. ii.)
One that loved not wisely but too well. (V. ii.)

Romeo and Juliet

What's in a name? that which we call a rose
By any other name would smell as sweet. (II. ii.)
A plague o' both your houses! (III. i.)

The Tempest

Song. Come unto these yellow sands,
And then take hands:
Courtsied when you have and kiss'd
The wild waves whist:
Foot it featly here and there;
And, sweet sprites, the burthen bear.
Hark, Hark!
The watch dogs bark:
Hark, hark! I hear
The strain of strutting chanticleer.
Cry, Cock-a-diddle-dow. (I. ii.)

Song. Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Hark! now I hear them,—Ding-dong, bell.
(I. ii.)

Misery acquaints a man with strange bedfellows.
(II. ii.)

We are such stuff
As dreams are made on. (IV. i.)

Song. Where the bee sucks, there suck I:
In a cowslip's bell I lie;
There I couch when owls do cry.
On the bat's back I do fly
After summer merrily.
Merrily, merrily shall I live now
Under the blossom that hangs on the bough.
(V. i.)

Troilus and Cressida

One touch of nature makes the whole world kin.
(III. iii.)

Twelfth Night

Song. O mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low:
Trip no further, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure. (II. iii.)

She never told her love,
But let concealment, like a worm i' the bud,
Feed on her damask cheek: she pined in thought

And with a green and yellow melancholy,
She sat like patience on a monument,
Smiling at grief. (II. iv.)

Some are born great, some achieve greatness, and some have greatness thrust upon 'em. (II. v.)

Midsummer madness. (III. iv.)

Still you keep o' the windy side of the law. (III. iv.)

And thus the whirligig of time brings in his revenges. (V. i.)

Song. When that I was a little tiny boy,
With hey, ho, the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day. (V. i.)

Song. Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being help'd, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring. (IV. ii.)

A WINTER'S TALE

A snapper-up of unconsidered trifles. (IV. iii.)

VENUS AND ADONIS

Bid me discourse, I will enchant thine ear.

SONNETS

Nor marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme. (55)

Like as the waves make towards the pebbled shore,
So do our minutes hasten to their end. (60)

V

POETRY

The following poetical extracts represent the most familiar quotations in English verse, excepting those occurring in Shakespeare, which will be found elsewhere in this book (see pp. 42–59). Humorous verse also has been relegated to a separate section. The arrangement is strictly chronological, both as regards author and composition.

Geoffrey Chaucer (1340–1400)

Canterbury Tales. Prologue

When that Aprille with his shoures sote
The droghte of Marche hath percèd to the rote.

He was a very parfit gentle knight.

For Frensh of Paris was to her unknowe.

And gladly wolde he lerne, and gladly teche.

Edmund Spenser (1552?–99)

The Faerie Queene

A bold, bad man.

Dan Chaucer, well of English undefiled.

Lines on His Pension

Nor rhyme nor reason.

Sir Walter Raleigh (1552?–1618)

Fain would I climb, yet fear I to fall.

(A contemporary writer said that Raleigh addressed

this line to Queen Elizabeth, who wrote in rhyming reply:

If thy heart fails thee, climb not at all.)

SIR PHILIP SIDNEY (1554–86)

My true love hath my heart, and I have his. [Title and first line.]

CHRISTOPHER MARLOWE (1564–93)

THE PASSIONATE SHEPHERD TO HIS LOVE

Come live with me and be my love.

DR. FAUSTUS

Was this the face that launch'd a thousand ships?

SIR HENRY WOTTON (1568–1639)

CHARACTER OF A HAPPY LIFE

How happy is he born and taught
That serveth not another's will.

ELIZABETH OF BOHEMIA

You meaner beauties of the night.

FRANCIS BEAUMONT (1584–1616)

ON THE TOMBS IN WESTMINSTER ABBEY

Mortality, behold and fear.

ROBERT HERRICK (1591–1674)

TO DAFFODILS

Fair daffodils, we weep to see
You haste away so soon.

To the Virgins, To Make Much of Time

Gather ye rosebuds while ye may,
Old Time is still a-flying:
And this same flower that smiles to-day,
To-morrow will be dying.

James Shirley (1596–1666)

Death the Leveller

The glories of our blood and state
Are shadows, not substantial things.

John Milton (1608–74)

L'Allegro

Haste thee, Nymph, and bring with thee
Jest and youthful Jollity.

Come, and trip it as ye go
On the light fantastic toe.

Linkèd sweetness long drawn out.

Il Penseroso

Where more is meant than meets the ear.

Casting a dim religious light.

Lycidas

For we were nurst upon the self-same hill.

To sport with Amaryllis in the shade.

That last infirmity of noble mind.

Comes the blind Fury with the abhorrèd shears.

To-morrow to fresh woods, and pastures new.

SONNET: ON HIS BLINDNESS

They also serve who only stand and wait.

SONNET: TO CROMWELL

Peace hath her victories
No less renowned than war.

PARADISE LOST

And justify the ways of God to men.

What though the field be lost?
All is not lost; th' unconquerable will,
And study of revenge, immortal hate
And courage never to submit or yield:
And what is else not to be overcome.

The mind is its own place, and in itself
Can make a heav'n of hell, a hell of heav'n

From noon to dewy eve.

Confusion worse confounded.

My unpremeditated verse.

Moping melancholy.

The world was all before them, where to choose.

PARADISE REGAINED

I have lost
Much lustre of my native brightness.

RICHARD CRASHAW (1612–49)

WISHES TO HIS SUPPOSED MISTRESS

The not impossible She.

JAMES GRAHAM, MARQUIS OF MONTROSE (1612–50)

I'LL NEVER LOVE THEE MORE

He either fears his fate too much,
Or his deserts are small,
That dares not put it to the touch,
To gain or lose it all.

RICHARD LOVELACE (1618–58)

TO ALTHEA FROM PRISON

Stone walls do not a prison make,
Nor iron bars a cage.

TO LUCASTA, ON GOING TO THE WARS

I could not love thee, dear, so much,
Loved I not honour more.

ANDREW MARVELL (1621–78)

THE GARDEN

Annihilating all that's made
To a green thought in a green shade.

HORATIAN ODE UPON CROMWELL'S RETURN FROM IRELAND

He nothing common did, or mean,
Upon that memorable scene.

But bow'd his comely head
Down, as upon a bed.

JOHN BUNYAN (1628–88)

THE PILGRIM'S PROGRESS

He that is down needs fear no fall,
He that is low, no pride.

JOHN DRYDEN (1631–1700)

ALEXANDER'S FEAST

None but the brave deserves the fair.

Deserted at his hour of need,
By those his former bounty fed.

JOHN WILMOT, EARL OF ROCHESTER (1648–80)

EPITAPH ON CHARLES II

Here lies our Sovereign Lord the King,
Whose word no man relies on,
Who never said a foolish thing,
Nor ever did a wise one.

WILLIAM CONGREVE (1670–1729)

THE MOURNING BRIDE

Music hath charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.

Heaven has no rage like love to hatred turned,
Nor hell a fury like a woman scorned.

JOSEPH ADDISON (1672–1719)

CATO

'Tis not in mortals to command success,
But we'll do more, Sempronius, we'll deserve it.

ISAAC WATTS (1674–1748)

HYMNS AND HOLY THINGS

Shivering on the brink.

DIVINE SONGS FOR CHILDREN: Against Quarrelling

Let dogs delight to bark and bite.

DIVINE SONGS FOR CHILDREN: Against Idleness

How doth the little busy bee
Improve each shining hour!
For Satan finds some mischief still
For idle hands to do.

DIVINE SONGS FOR CHILDREN: Love

Birds in their little nests agree.

THE SLUGGARD

'Tis the voice of the sluggard, I heard him complain:
"You have waked me too soon, I must slumber again."

(For LEWIS CARROLL'S parody, see *Humorous Verse*, p. 132.)

EDWARD YOUNG (1683–1765)

THE LOVE OF FAME

A fool at forty is a fool indeed.

THE COMPLAINT: OR NIGHT THOUGHTS ON LIFE, DEATH, AND IMMORTALITY

Procrastination is the thief of time.

JOHN GAY (1685–1732)

HIS OWN EPITAPH

Life is a jest, and all things show it;
I thought so once, and now I know it.

ALEXANDER POPE (1688–1744)

THE QUIET LIFE

Happy the man, whose wish and care
A few paternal acres bound.

ESSAY ON CRITICISM

A little learning is a dangerous thing:
There shallow draughts intoxicate the brain,
And drinking largely sobers us again.
To err is human; to forgive, divine.
For fools rush in where angels fear to tread.

THE RAPE OF THE LOCK

What dire offence from amorous causes springs,
What mighty contests rise from trivial things.
At every word a reputation dies.

TRANSLATION OF HOMER'S "ODYSSEY"

Far from gay cities, and the ways of men.

Welcome the coming, speed the parting guest.

ESSAY ON MAN

Hope springs eternal in the human breast.
The proper study of mankind is man.
Thou wert my guide, philosopher, and friend.

MORAL ESSAYS, EPISTLE 2: To a Lady

But every woman is at heart a rake.

EPISTLE TO DR. ARBUTHNOT

Damn with faint praise.

DR. SAMUEL JOHNSON (1709–84)

VANITY OF HUMAN WISHES

Let observation with extensive view,
Survey mankind from China to Peru.

There mark what ills the scholar's life assail,
Toil, envy, want, the patron, and the gaol.

He left the name, at which the world grew pale,
To point a moral, or adorn a tale.

THOMAS GRAY (1716–71)

ODE ON A DISTANT PROSPECT OF ETON COLLEGE

Where ignorance is bliss,
'Tis folly to be wise.

ELEGY IN A COUNTRY CHURCHYARD

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

The boast of heraldry, the pomp of power.

The paths of glory lead but to the grave.

Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

The pealing anthem swells the note of praise.

Storied urn or animated bust.

To scatter plenty o'er a smiling land.

Far from the madding crowd's ignoble strife.

Along the cool, sequestered vale of life
They kept the noiseless tenour of their way.

Nor cast one longing, lingering look behind.

THE BARD

Youth on the prow, and Pleasure at the helm.

DAVID GARRICK (1717–79)

Who wrote like an angel and talked like poor Poll.
(From a couplet on Oliver Goldsmith)

OLIVER GOLDSMITH (1728–74)

EDWIN AND ANGELINA

Man wants but little here below,
Nor wants that little long.

ELEGY ON THE DEATH OF A MAD DOG

The naked every day he clad,
When he put on his clothes.

The man recovered of the bite,
The dog it was that died.

THE VICAR OF WAKEFIELD

When lovely woman stoops to folly,
And finds, too late, that men betray.

THE DESERTED VILLAGE

A man he was to all the country dear,
And passing rich with forty pounds a year.

And fools, who came to scoff, remain'd to pray.

WILLIAM COWPER (1731–1800)

THE DIVERTING HISTORY OF JOHN GILPIN

John Gilpin was a citizen
Of credit and renown,
A train-band captain eke was he
Of famous London town.

THE SOLITUDE OF ALEXANDER SELKIRK

I am monarch of all I survey.
See *Introduction*, p. xvi.

THE TASK: The Time Piece

England, with all thy faults, I love thee still,
My country!

THE TASK: The Winter Evening

The cups
That cheer, but not inebriate.[1]

WILLIAM BLAKE (1757–1827)

THE LAMB

Little Lamb, who made thee?
Dost thou know who made thee?

[1] This refers to tea.

The Tyger

Tyger! tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

Did he who made the Lamb make thee?

Jerusalem

I will not cease from mental fight,
Nor shall my sword sleep in my hand
Till we have built Jerusalem
In England's green and pleasant land.

Auguries of Innocence

To see a World in a Grain of Sand.

Robert Burns (1759–96)

To a Mouse

Wee, sleekit, cowrin', tim'rous beastie.

The best-laid schemes o' mice an' men
Gang aft a-gley.

To a Louse

Oh, wad some power the giftie gi'e us
To see oursel's as others see us!
It wad frae monie a blunder free us
And foolish notion.

Samuel Rogers (1763–1855)

A Wish

Mine be a cot beside the hill.

WILLIAM WORDSWORTH (1770–1850)

LUCY

She dwelt among the untrodden ways.

MY HEART LEAPS UP WHEN I BEHOLD A RAINBOW IN THE SKY

My heart leaps up when I behold
A rainbow in the sky.
The Child is father of the Man.

SONNET: UPON WESTMINSTER BRIDGE

Earth has not anything to show more fair.

SONNET: ON THE EXTINCTION OF THE VENETIAN REPUBLIC

Once did she hold the gorgeous East in fee.

SONNET: WRITTEN IN LONDON

Plain living and high thinking are no more.

THE SOLITARY REAPER

Old, unhappy, far-off things,
And battles long ago.

ODE ON INTIMATIONS OF IMMORTALITY

Our birth is but a sleep and a forgetting.
And not in utter nakedness,
But trailing clouds of glory do we come
From God, who is our home.
Those first affections,
Those shadowy recollections.

DAFFODILS

I wandered lonely as a cloud
That floats on high o'er vales and hills.
That inward eye
Which is the bliss of solitude.
And then my heart with pleasure fills,
And dances with the daffodils.

SONNET: THE WORLD IS TOO MUCH WITH US

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers.
A Pagan suckled in a creed outworn.

SIR WALTER SCOTT (1771–1832)

LAY OF THE LAST MINSTREL

Breathes there the man, with soul so dead,
Who never to himself hath said,
This is my own, my native land!

Land of brown heath and shaggy wood,
Land of the mountain and the flood.

MARMION

So faithful in love, and so dauntless in war,
There never was knight like the young Lochinvar.

To beard the lion in his den.

O, what a tangled web we weave,
When first we practise to deceive!

O, Woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade

By the light quivering aspen made;
When pain and anguish wring the brow,
A ministering angel thou!

"Charge, Chester, charge! On, Stanley, on!"
Were the last words of Marmion.

OLD MORTALITY. Heading to ch. 34

One crowded hour of glorious life
Is worth an age without a name.

(Lines quoted but not composed by SCOTT.)

JAMES MONTGOMERY (1771–1854)
ISSUES OF LIFE AND DEATH

'Tis not the whole of life to live,
Nor all of death to die.

SAMUEL TAYLOR COLERIDGE (1772–1834)
THE RIME OF THE ANCIENT MARINER

We were the first that ever burst
Into that silent sea.

As idle as a painted ship
Upon a painted ocean.

Water, water, every where
Nor any drop to drink.

He prayeth well, who loveth well
Both man and bird and beast.

He prayeth best, who loveth best
All things both great and small;
For the dear God who loveth us.
He made and loveth all.

A sadder and a wiser man.

ROBERT SOUTHEY (1774–1843)

AFTER BLENHEIM

It was a summer evening,
Old Kaspar's work was done,
And he before his cottage door
Was sitting in the sun.

It was a famous victory.

CHARLES LAMB (1775–1834)

THE OLD FAMILIAR FACES

Title of a poem.

WALTER SAVAGE LANDOR (1775–1864)

ROSE AYLMER

A night of memories and sighs
I consecrate to thee.

ON HIS SEVENTY-FIFTH BIRTHDAY

I strove with none; for none was worth my strife.
Nature I loved and, next to Nature, Art;
I warmed both hands before the fire of life;
It sinks, and I am ready to depart.

THOMAS CAMPBELL (1777–1844)

THE PLEASURES OF HOPE

'Tis distance lends enchantment to the view.
Like angel visits, few and far between.

LOCHIEL'S WARNING

And coming events cast their shadows before.

LORD ULLIN'S DAUGHTER

"Come back! come back!" he cried, in grief,
Across the stormy water.

HALLOWED GROUND

To live in hearts we leave behind
Is not to die.

THE PILGRIM OF GLENCOE

Dead men tell
No tales.

THOMAS MOORE (1779–1852)

LALLA ROOKH: Paradise and the Peri

One morn a Peri at the gate
Of Eden stood disconsolate.

LALLA ROOKH: The Fire Worshippers

Like Dead Sea fruits, that tempt the eye,
But turn to ashes on the lips!

GEORGE GORDON, LORD BYRON (1788–1824)

TO FLORENCE

Beauty in distress.

HEBREW MELODIES: She Walks in Beauty

She walks in beauty.

THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like the wolf on the fold,
And his cohorts were gleaming in purple and gold.

So, We'll Go No More A Roving

So, we'll go no more a roving
So late into the night,
Though the heart be still as loving,
And the moon be still as bright.

Childe Harold's Pilgrimage

War, war is still the cry, "War even to the knife!"
(c. I. st. 86)

Where'er we tread 'tis haunted, holy ground.
(c. II. st. 88)

There was a sound of revelry by night.
(c. III. st. 21)

On with the dance!
(c. III. st. 22)

Time, the avenger!
(c. IV. st. 130)

Don Juan

"Man's love is of man's life a thing apart,
'Tis woman's whole existence."
(c. I. st. 194)

The isles of Greece, the isles of Greece!
Where burning Sappho loved and sung.

Eternal summer gilds them yet,
But all, except their sun, is set.
(c. III. st. 86)

Whom the gods love die young.
(c. IV. st. 12)

'Tis strange,—but true; for truth is always strange;
Stranger than fiction.
(c. XIV. st. 101)

CHARLES WOLFE (1791–1823)

THE BURIAL OF SIR JOHN MOORE AFTER CORUNNA

Not a drum was heard, not a funeral note.

We buried him darkly at dead of night.

We carved not a line, and we raised not a stone,
But we left him alone with his glory.

PERCY BYSSHE SHELLEY (1792–1821)

PROMETHEUS UNBOUND

From the dust of creeds outworn.

A traveller from the cradle to the grave.

ODE TO THE WEST WIND

Wild Spirit, which art moving everywhere;
Destroyer and preserver.

If Winter comes, can Spring be far behind?

INDIAN SERENADE

I arise from dreams of thee.

CHARLES THE FIRST

A widow bird sate mourning for her love
Upon a wintry bough.

TO A SKYLARK

Hail to thee, blithe Spirit!
Bird thou never wert.

EPIPSYCHIDION

The spirit of the worm beneath the sod
In love and worship, blends itself with God.

True love in this differs from gold and clay,
That to divide is not to take away.

ADONAIS

Alas that all we loved of him should be,
But for our grief, as if it had not been,
And grief itself be mortal!

Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity.

To —— [Written in 1821]

Music, when soft voices die,
Vibrates in the memory.

SONG [Written in 1821]

Rarely, rarely comest thou,
Spirit of delight!

To —— [Written in 1821]

The desire of the moth for the star.

FELICIA HEMANS (1793–1835)

THE HOMES OF ENGLAND

The stately homes of England!

THE BETTER LAND

Not there, not there, my child!

CASABIANCA

The boy stood on the burning deck
Whence all but he had fled.

JOHN KEATS (1795–1821)

ON FIRST LOOKING INTO CHAPMAN'S HOMER

Silent, upon a peak in Darien.

ENDYMION

A thing of beauty is a joy for ever.

LA BELLE DAME SANS MERCI

O, what can ail thee, knight-at-arms,
Alone and palely loitering?

ODE TO A NIGHTINGALE

Thou wast not born for death, immortal Bird!

ODE TO AUTUMN

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun.

Where are the songs of Spring? Ay, where are they?
Think not of them, thou hast thy music too.

ODE ON A GRECIAN URN

Heard melodies are sweet, but those unheard
Are sweeter.

"Beauty is truth, truth beauty",—that is all
Ye know on earth, and all ye need to know.

THOMAS HOOD (1799–1845)

I REMEMBER, I REMEMBER

I remember, I remember
The house where I was born.

THOMAS BABINGTON, LORD MACAULAY (1800–1859)

LAYS OF ANCIENT ROME: Horatius

"Lo, I will stand at thy right hand,
And keep the bridge with thee."

How well Horatius kept the bridge
In the brave days of old.

BULWER-LYTTON (1803–73)

RICHELIEU

The pen is mightier than the sword.

HENRY WADSWORTH LONGFELLOW (1807–82)

A PSALM OF LIFE

Tell me not, in mournful numbers,
Life is but an empty dream!

THE WRECK OF THE HESPERUS

It was the schooner Hesperus,
That sailed the wintry sea;
And the skipper had taken his little daughter,
To bear him company.

EXCELSIOR

The shades of night were falling fast,
As through an Alpine village passed
A youth, who bore, 'mid snow and ice,
A banner with the strange device,
Excelsior!

THE VILLAGE BLACKSMITH

Under a spreading chestnut-tree
The village smithy stands.
Something attempted, something done,
Has earned a night's repose.

THE COURTSHIP OF MILES STANDISH, III

Said, in a tremulous voice, "Why don't you speak for yourself, John?"

TALES OF A WAYSIDE INN, III: The Theologian's Tale: Elizabeth

Ships that pass in the night, and speak each other in passing,
Only a signal shown and a distant voice in the darkness;
So on the ocean of life we pass and speak one another,
Only a look and a voice, then darkness again and a silence.

EDGAR ALLAN POE (1809–49)

TO HELEN

To the glory that was Greece,
And the grandeur that was Rome

THE RAVEN

Quoth the Raven, "Nevermore."

EDWARD FITZGERALD (1809–83)

TRANSLATION OF THE RUBAIYAT OF OMAR KHAYYAM

A Book of Verses underneath the Bough,
A Jug of Wine, a Loaf of Bread—and Thou

Beside me singing in the Wilderness—
Ah, Wilderness were Paradise enow!

Like Snow upon the Desert's dusty Face.

Myself when young did eagerly frequent
Doctor and Saint, and heard great Argument
About it and about: but evermore
Came out by that same door wherein I went.

I came like water, and like Wind I go.

The Moving Finger writes; and, having writ,
Moves on.

Alas, that Spring should vanish with the Rose!

To grasp this sorry Scheme of Things entire.

Turn down an empty Glass.

ALFRED, LORD TENNYSON (1809–92)

MARIANA

Upon the lonely moated grange.
(Line suggested by a stage direction in Shakespeare's *Measure for Measure.*)
"He cometh not," she said.

THE MILLER'S DAUGHTER

In after-dinner talk
Across the walnuts and the wine.

LADY CLARA VERE DE VERE

The daughter of a hundred Earls.

Kind hearts are more than coronets,
And simple faith than Norman blood.

The May Queen

For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.

If you're waking call me early, call me early, mother dear.

A Dream of Fair Women

A daughter of the gods, divinely tall,
And most divinely fair.

Morte D'Arthur

The old order changeth, yielding place to new.

Locksley Hall

In the Spring a young man's fancy lightly turns to thoughts of love.

Something better than his dog, a little dearer than his horse.

That a sorrow's crown of sorrow is remembering happier things.

Yet I doubt not thro' the ages one increasing purpose runs.

I the heir of all the ages, in the foremost files of time.

Better fifty years of Europe than a cycle of Cathay.

Break, Break, Break

Break, break, break,
On thy cold gray stones, O Sea!

But O for the touch of a vanish'd hand,
And the sound of a voice that is still!

The Princess

The splendour falls on castle walls.
The horns of Elfland faintly blowing.
Tears, idle tears.

In Memoriam

That men may rise on stepping-stones
Of their dead selves to higher things. (I.)

'Tis better to have loved and lost
Than never to have loved at all. (XXVII.)

An infant crying in the night. (LIV.)

Tho' Nature, red in tooth and claw
With ravine, shriek'd against his creed. (LVI.)

Ring out, wild bells, to the wild sky.
Ring out the false, ring in the true. (CVI.)

The grand old name of gentleman. (CXI.)

The Charge of the Light Brigade

Someone had blundered;
Theirs not to make reply,
Theirs not to reason why,
Theirs but to do and die.

Cannon to right of them,
Cannon to left of them,
Cannon in front of them
Volley'd and thunder'd;
Storm'd at with shot and shell,
Boldly they rode and well,
Into the jaws of Death,
Into the mouth of Hell
Rode the six hundred.

THE BROOK

For men may come and men may go,
But I go on for ever.

MAUD

Come into the garden, Maud.

IDYLLS OF THE KING: Dedication

Wearing the white flower of a blameless life.
In that fierce light which beats upon a throne

IDYLLS OF THE KING: Merlin and Vivien

It is the little rift within the lute,
That by and by will make the music mute.

CROSSING THE BAR

Sunset and evening star,
And one clear call for me!
I hope to see my Pilot face to face
When I have crost the bar.

FRANCES S. OSGOOD (1811–50)

LITTLE THINGS

Little drops of water, little grains of sand,
Make the mighty ocean, and the pleasant land.
Thus the little minutes, humble though they be,
Make the mighty ages of eternity.

ROBERT BROWNING (1812–89)

PIPPA PASSES, I

The year's at the spring,
God's in his heaven—
All's right with the world!

THE PIED PIPER OF HAMELIN

With shrieking and squeaking
In fifty different sharps and flats.

HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX

(Title of a narrative poem.)

HOME THOUGHTS FROM ABROAD

Oh, to be in England
Now that April's there.
The first fine careless rapture!

THE PATRIOT

It was roses, roses, all the way.

RABBI BEN EZRA

Grow old along with me!
The best is yet to be,
The last of life, for which the first was made.

A. H. CLOUGH (1819–61)

SAY NOT THE STRUGGLE NAUGHT AVAILETH

Say not the struggle naught availeth.
If hopes were dupes, fears may be liars.

CHARLES KINGSLEY (1819–75)

THE SANDS OF DEE

"O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,
Across the sands of Dee."

The western wind was wild and dank with foam,
And all alone went she.

THE THREE FISHERS

For men must work, and women must weep.

GEORGE ELIOT (1819–80)

O may I join the choir invisible.

W. R. WALLACE (1819–81)

WHAT RULES THE WORLD?

And the hand that rocks the cradle
Is the hand that rules the world.

DANTE GABRIEL ROSSETTI (1828–82)

THE BLESSED DAMOZÈL

The blessed Damozèl leaned out
From the gold bar of heaven.

ALGERNON CHARLES SWINBURNE (1837–1909)

ATALANTA IN CALYDON

When the hounds of spring are on winter's traces.

DOLORES

The delight that consumes the desire,
The desire that outruns the delight.

WILLIAM ERNEST HENLEY (1849–1903)

INVICTUS

I am the master of my fate,
I am the captain of my soul.

ROBERT LOUIS STEVENSON (1850–94)

TREASURE ISLAND

Fifteen men on the Dead Man's Chest—
Yo-ho-ho, and a bottle of rum!
Drink and the devil had done for the rest—
Yo-ho-ho, and a bottle of rum!

REQUIEM

Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

RUDYARD KIPLING (1865–1936)

MANDALAY

On the road to Mandalay,
Where the flyin'-fishes play.

THE BALLAD OF EAST AND WEST

Oh, East is East, and West is West, and never the twain shall meet.

THE ENGLISH FLAG

And what should they know of England who only England know?

THE WHITE MAN'S BURDEN

Take up the White Man's burden.
(i.e. Colonial Empire.)

RECESSIONAL

God of our fathers, known of old,
Lord of our far-flung battle-line.

Lord God of Hosts, be with us yet,
Lest we forget—lest we forget!
The tumult and the shouting dies;
The captains and the kings depart.

REWARDS AND FAIRIES: IF

If you can keep your head when all about you
Are losing theirs and blaming it on you.
You'll be a Man, my son.

LAURENCE BINYON (1869–)

FOR THE FALLEN

They shall grow not old, as we that are left grow old
Age shall not weary them, nor the years condemn.
At the going down of the sun and in the morning
We will remember them.

JOHN MASEFIELD (1874–)

SEA-FEVER

I must go down to the seas again.

JAMES ELROY FLECKER (1884–1915)

HASSAN

We take the Golden Road to Samarkand.

RUPERT BROOKE (1887–1915)

THE SOLDIER

If I should die, think only this of me:
That there's some corner of a foreign field
That is for ever England.

VI

PROSE

The prose extracts have been arranged in the same manner as the poetical extracts, namely, in chronological order. It cannot be claimed that prose quotations are so widely memorised and used as those in verse, but the passages given below are at any rate sufficiently well known for people to recognise them as quotations when they are introduced into conversation.

THOMAS TUSSER (1524?–80)

HUNDRED GOOD POINTES OF HUSBANDRIE

Christmas comes but once a year.

FRANCIS BACON (1561–1626)

ESSAY ON TRUTH

"What is truth?" said jesting Pilate, and would not stay for an answer.

ESSAY: Of Marriage and Single Life

He that hath wife and children hath given hostages to fortune.

BEN JONSON (1573–1637)

TO THE MEMORY OF SHAKESPEARE

Small Latin and less Greek.

He was not for an age, but for all time.
(Preface to the First Folio.)

FRANCIS BEAUMONT (1584–1616) and JOHN FLETCHER (1579–1625)

Though I say it that should not say it. (Popularly quoted as "though I says it as shouldn't.")

JOHN WEBSTER (1580?–1625)

WESTWARD HO!

The way of all flesh.

THE WHITE DEVIL

A mere tale of a tub.

JOHN TAYLOR (1580–1653)

WESTERN VOYAGE

'Tis a mad world, my masters.

GEORGE HERBERT (1593–1633)

His bark is worse than his bite.

SAMUEL PEPYS (1633–1703)

THE DIARY

And so to bed.

My wife, poor wretch.

JEREMY TAYLOR (1637–67)

ON THE REAL PRESENCE

Every schoolboy knows it.
(Perhaps better known through Swift and Macaulay.)

MATTHEW HENRY (1662–1714)

None so deaf as those that will not hear.

Our creature comforts.

Not lost but gone before.

JONATHAN SWIFT (1667–1745)

JOURNAL TO STELLA (January 4th, 1711.)

With my own fair hands.

POLITE CONVERSATION

Bachelor's fare; bread and cheese, and kisses.
(Dialogue 1.)

I swear, she's no chicken.

You must take the will for the deed. (Dialogue 2.)

All the world and his wife. (Dialogue 3.)

MY LADY'S LAMENTATION

Hail, fellow, well met.

Every dog must have his day.

RICHARD STEELE (1672–1729)

ON LADY ELIZABETH HASTINGS

To love her was a liberal education. (*The Tatler*, No. 49.)

SIR ROBERT WALPOLE (1676–1745)

The balance of power.
(Speech in House of Commons, February 13th, 1741.)

Gratitude is a lively sense of favours to come.

DR. SAMUEL JOHNSON (1709–84)

BOSWELL'S *Life*

Ignorance, Madam, pure ignorance.
(Said to a lady who inquired why he had given an

inaccurate definition of the word *pastern* in the *Dictionary*.) (1755.)

Noble wild prospects. . . . The noblest prospect which a Scotchman ever sees is the high road that leads him to England!

(Remark to Mr. Ogilvie, July 6th, 1763.)

Sir, a woman's preaching is like a dog's walking on his hinder legs. It is not done well; but you are surprised to find it done at all. (July 31st, 1763.)

Hell is paved with good intentions. (April 14th, 1775.)

EDWARD MOORE (1712–57)

THE GAMESTER

Rich beyond the dreams of avarice.

LAURENCE STERNE (1713–68)

THE LIFE AND OPINIONS OF TRISTRAM SHANDY

The nonsense of the old women (of both sexes).

A SENTIMENTAL JOURNEY

God tempers the wind to the shorn lamb.

"They order," said I, "this matter better in France."

TOBIAS SMOLLETT (1721–71)

Plain as a pike-staff.

ADAM SMITH (1723–90)

WEALTH OF NATIONS

A nation of shopkeepers.

OLIVER GOLDSMITH (1728–74)

THE VICAR OF WAKEFIELD

Handsome is that handsome does. (Ch. I.)

EDWARD GIBBON (1737–94)

MEMOIRS OF MY LIFE AND WRITINGS

It was at Rome, on the 15th of October, 1764, as I sat musing amidst the ruins of the Capitol, while the barefooted fryars were singing vespers in the Temple of Jupiter, that the idea of writing the decline and fall of the city first started to my mind.

SIR WALTER SCOTT (1771–1832)

ROB ROY

My foot is on my native heath. (Ch. 34.)

SYDNEY SMITH (1771–1845)

It requires a surgical operation to get a joke well into a Scotch understanding.

CHARLES LAMB (1775–1834)

LETTER TO WORDSWORTH

Neat, not gaudy.

C. C. COLTON (1780–1832)?

LACON

Imitation is the sincerest form of flattery.

BYRON (1788–1824)

I awoke one morning and found myself famous

(Byron of himself on the success of *Childe Harold* published in 1812, cited in Moore's *Life of Byron*.)

JAMES FENIMORE COOPER (1789–1851)

The Last of the Mohicans.
(Title of a book about Red Indian life, 1826.)

CAPTAIN FREDERICK MARRYAT (1792–1848)
PETER SIMPLE

It's a poor heart that never rejoices.

LORD JOHN RUSSELL (1792–1878)
Conspicuous by its absence.
(Election Address to the Electors of the City of London, April 6th, 1859.)

THOMAS CARLYLE (1795–1881)
THE FRENCH REVOLUTION

The sea-green Incorruptible (i.e. Robespierre).

THOMAS BABINGTON, LORD MACAULAY (1800–59)
ESSAY ON RANKE'S *History of the Popes*

And she [i.e. the Catholic Church] may still exist in undiminished vigour when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.

BENJAMIN DISRAELI, EARL OF BEACONSFIELD (1804–81)

Time is the great physician.
I am on the side of the angels.

W. H. THOMPSON (1810–86)

G. W. E. RUSSELL'S *Collections and Recollections*

We are none of us infallible, not even the youngest among us.

WILLIAM MAKEPEACE THACKERAY (1811–63)

PENDENNIS

As mad as a hatter.

(See *Introduction*, p. xvii above.)

CHARLES DICKENS (1812–70)

DAVID COPPERFIELD

Accidents will occur in the best regulated families.

"I am a lone lorn creetur," were Mrs. Gummidge's words. (ch. 3.)

Barkis is willin'. (ch. 5.)

Something will turn up. (Mr. Micawber's favourite saying.)

I never will desert Mr. Micawber. (Said by Mrs. M., ch. 12.)

Annual income twenty pounds, annual expenditure nineteen nineteen six, result happiness. Annual income twenty pounds, annual expenditure twenty pounds ought and six, result misery. (Said by Mr. Micawber, ch. 12.)

We are so very 'umble. (Said by Uriah Heep, ch. 17.)

PICKWICK PAPERS

Anythin' for a quiet life. (ch. 37.)

(Taken from the title of a play by Thomas Middleton, 1570?–1627.)

A Tale of Two Cities

"It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known." (Final chapter.)

Samuel Smiles (1812–1904)

A place for everything, and everything in its place.

Anthony Trollope (1815–82)

Last Chronicles of Barset

It's dogged as does it. It ain't thinking about it.

Herbert Spencer (1820–1903)

To play billiards well was a sign of an ill-spent youth.

Principles of Biology: Indirect Equilibration

This survival of the fittest.

Mark Twain (1835–1910)

The Innocents at Home

You've done yourselves proud.

Oscar Wilde (1856–1900)

The Importance of being Earnest.
(Title of a play, 1895.)

Nothing succeeds like success.

VII

SONGS AND BALLADS

Songs and Ballads have been divided into two categories. In the first are included all those which have already acquired a permanent place in the language. The second comprises those which give fair promise of so doing, for, although of recent date, they have survived the period of their original vogue. In both classes a further sub-division has been made, namely: (1) whole verses or choruses, though not necessarily whole poems, (2) titles and single lines only. Both these lists have been arranged alphabetically, as no better system seemed to suggest itself.

(1) *Verses and Choruses*

Ae Fond Kiss

Ae fond kiss, and then we sever,—
Ae fareweel, and then—for ever
Deep in heart-wrung tears I'll pledge thee!
Warring sighs and groans I'll wage thee!

Had we never lov'd sae kindly—
Had we never lov'd sae blindly—
Never met, or never parted,
We had ne'er been broken-hearted!

(Words by Robert Burns, 1759–96.)

A-Hunting We Will Go

The dusky night rides down the sky,
And ushers in the morn;
The hounds all join in glorious cry,
The huntsman winds his horn,
Then a-hunting we will go.

(Words by Henry Fielding, 1707–54; music possibly by Dr. Arne, 1710–78.)

Annie Laurie

Maxwelton braes are bonnie,
Where early fa's the dew,
And it's there that Annie Laurie
Gi'ed me her promise true—
Gi'ed me her promise true,
Which ne'er forgot will be;
And for bonnie Annie Laurie
I'd lay me down and dee.

(Scottish traditional.)

Auld Lang Syne

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' auld lang syne?
Chorus. For auld lang syne, my dear,
For auld lang syne;
We'll tak' a cup o' kindness yet,
For auld lang syne.

(Words by Burns (1759–96), based on lines by Sir Robert Aytoun (1570–1638); the tune traditional. Sung by Englishmen and Scotsmen all over the world at the end of festive gatherings.)

The Bailiff's Daughter of Islington

There was a youth, and a well-beloved youth,
And he was a squire's son.
He loved the bailiff's daughter dear,
That lived in Islington.

(Traditional English ballad, included in Percy's *Reliques of Ancient English Poetry*, published in 1765.)

The Banks of Allan Water

On the banks of Allan Water,
When the sweet spring-time did fall
Was the miller's lovely daughter,
Fairest of them all.
For his bride a soldier sought her,
And a winning tongue had he;
On the banks of Allan water
None was gay as she.

(The words by M. G. Lewis, 1775–1818.)

Barbara Allen

In Scarlet Town, where I was born,
There was a fair maid dwellin',
Made every youth cry "Well a day!"
Her name was Barbara Allen.

(Traditional English ballad; included in Percy's *Reliques*, 1765.)

The Bay of Biscay

Loud roar'd the dreadful thunder,
The rain a deluge show'rs;
The clouds were rent asunder
By lightning's vivid pow'rs;

The night both drear and dark,
Our poor devoted bark,

Chorus. Till next day, there she lay,
In the Bay of Biscay, O!

(One of the best-known English songs of the sea. The words by ANDREW CHERRY (1762–1812), the music by JOHN DAVY (1763–1824).)

THE BEGGAR'S OPERA

If with me you'd fondly stray
Over the hills and far away.

How happy could I be with either,
Were t'other dear charmer away!

(Couplets from songs in *The Beggar's Opera*, a musical play by JOHN GAY (1685–1732), produced in 1728.)

BEGONE, DULL CARE

Begone! dull care! I prithee begone from me!
Begone! dull care, you and I shall never agree.
Long time hast thou been tarrying here
And fain thou wouldst me kill,
But i' faith, dull care,
Thou never shalt have thy will.

Too much care will make a young man turn grey,
And too much care will turn an old man to clay.
My wife shall dance and I will sing,
So merrily pass the day,
For I hold it one of the wisest things
To drive dull care away.

(From *The Buck's Delight*, produced in 1798.)

Believe Me, If All Those Endearing Young Charms

Believe me, if all those endearing young charms,
Which I gaze on so fondly to-day. . . .

(Opening lines of a song by Thomas Moore (1779–1852), set to the old air known as *My Lodging's on the Cold, Cold Ground.*)

The Blue Bell of Scotland

"Oh! where, tell me where is your Highland laddie gone?
Oh! where, tell me where is your Highland laddie gone?"
"He's gone to fight the French, for King George upon the throne,
And it's Oh! in my heart, how I wish him safe at home!"

(The words by Mrs. Jordan (1762–1816), the tune traditional.)

Bonnie Dundee

Come fill up my cup, come fill up my can,
Come saddle my horses, and call out my men;
Unhook the West Port, and let us gae free,
For it's up wi' the bonnets of Bonnie Dundee!

(Chorus of a song commemorating the exploits of Viscount Dundee (1649–89) in Scotland. The words by Sir Walter Scott (1771–1832), an old Scottish melody.)

The British Grenadiers

Some talk of Alexander, and some of Hercules;
Of Hector and Lysander, and such great names as these;

But of all the world's brave heroes, there's none than can compare
With a tow, row, row, row, row, row, to the British Grenadier.

(Traditional words and melody. Perhaps the most popular march-tune of the British Army.)

Charlie is My Darling

Chorus. Charlie is my darling, my darling, my darling,
Charlie is my darling, the young Chevalier.

'Twas on a Monday morning,
Right early in the year,
When Charlie came to our town,
The young Chevalier.

(The words by Lady Nairne (1766–1845). The song commemorates Bonnie Prince Charlie and the Rising of 1745.)

Cherry Ripe

Cherry ripe, cherry ripe, ripe, I cry,
Full and fair ones, come and buy.

(The words by Robert Herrick (1591–1674), the music by C. E. Horn (1786–1849).)

Come, Landlord, Fill the Flowing Bowl

Come, landlord, fill the flowing bowl
Until it doth run over.
Chorus. For to-night we'll merry be,
To-morrow we'll be sober.

(English drinking-song.)

Come, Lasses and Lads

Come, lasses and lads, get leave of your dads,
And away to the Maypole hie,

For every fair has a sweet heart there,
And the fiddler's standing by.
For Willie shall dance with Jane,
And Johnny has got his Joan,
To trip it, trip it, trip it, trip it,
Trip it up and down. (English, *c.* 1670.)

Comin' Thro' the Rye

Chorus. Ilka lassie has her laddie,
Ne'er a ane hae I;
But a' the lads they smile on me
When comin' thro' the rye.

(Scottish traditional.)

Down Among the Dead Men

Here's a health to the king and a lasting peace,
To faction an end, to wealth increase!
Come, let's drink it while we have breath,
For there's no drinking after death.
And he that will this health deny,
Down among the dead men let him lie!

(Old English drinking-song. The words by John Dyer (1700–1758), old English melody.)

Drink, Puppy, Drink

Then drink, puppy, drink, and let every puppy drink,
That is old enough to lap and to swallow;
For he'll grow into a hound, so we'll pass the bottle round,
And merrily we'll whoop and we'll holloa.

(A hunting-song by G. J. Whyte-Melville, (1821–78).)

Drink to Me Only

Drink to me only with thine eyes,
And I will pledge with mine.
Or leave a kiss within the cup,
And I'll not ask for wine.
The thirst that from the soul doth rise
Doth ask a drink divine,
But might I of Jove's nectar sup,
I would not change for thine.

(The words by Ben Jonson (1572–1637), traditional tune.)

Early One Morning

"Oh, don't deceive me; Oh, never leave me!
How could you use a poor maiden so?"

(Refrain of a traditional English song.)

The Fine Old English Gentleman

Like a fine old English gentleman
All of the olden time.

(Chorus of an old English ballad.)

For He's a Jolly Good Fellow

For he's a jolly good fellow,
And so say all of us.

(A chorus often sung at the end of a toast.)

Forty Years On

Follow up! Follow up! Follow up! Follow up!
Follow up!
Till the field ring again and again,
With the tramp of the twenty-two men.
Follow up! Follow up!

(Chorus of the Harrow school-song, 1872. Words by E. E. BOWEN (1836–1901), music by John Farmer (1835–1901). The allusion is to football teams.)

THE GIRL I LEFT BEHIND ME

I'm lonesome since I cross'd the hill,
And o'er the moor and valley;
Such heavy thoughts my heart do fill,
Since parting with my Sally.
I seek no more the fine or gay,
For each does but remind me
How swift the hours did pass away,
With the girl I left behind me.

(Eighteenth-century English words, a contemporary Irish melody.)

GOD SAVE THE KING

God save our gracious King,
Long live our noble King,
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us;
God save the King!

(ENGLISH NATIONAL ANTHEM. Its authorship is disputed, words have been attributed to HENRY CAREY (d. 1743), and the tune to DR. JOHN BULL (1563–1628). It was already popular by 1745.)

HEART OF OAK

Come, cheer up, my lads! 'tis to glory we steer,
To add something new to this wonderful year;

To honour we call you, not press you like slaves—
For who are so free as we sons of the waves?

Chorus. Heart of oak are our ships,
Jolly tars are our men;
We always are ready;
Steady, boys, steady;
We'll fight and we'll conquer again and again.

(This song shares with *Rule, Britannia* the first place among English sea songs. The words by DAVID GARRICK (1717–79), the music by DR. WILLIAM BOYCE (1710–79).)

HERE'S A HEALTH UNTO HIS MAJESTY

Here's a health unto his Majesty,
With a fal lal la la la la la!
Confusion to his enemies,
With a fal lal la la la la la!
And he that will not drink his health,
I wish him neither wit nor wealth,
Nor yet a rope to hang himself,
With a fal lal la la la la la.

(Cavalier toast. The air by J. SAVILE (fl. 1651).)

HERE'S TO THE MAIDEN OF BASHFUL FIFTEEN

Let the toast pass, drink to the lass;
I'll warrant she'll prove an excuse for the glass.

(Chorus of a toast. The words by R. B. SHERIDAN (1751–1816), the tune contemporary. Sung in *The School for Scandal* produced in 1777.)

HOME, SWEET HOME

Mid pleasures and palaces though we may roam,
Be it never so humble, there's no place like home.

(The words by JOHN HOWARD PAYNE (1791–1852), American playwright, the music by SIR HENRY BISHOP (1786–1855).)

THE ISLAND

Oh! what a snug little Island,
A right little tight little Island;
All the globe round, none can be found
So happy as this little Island.

(A song in praise of Britain, 1797. The words by THOMAS JOHN DIBDIN (1771–1841), tune *The Rogues' March*.)

JOHN ANDERSON, MY JO

John Anderson my jo, John,
When we were first acquent;
Your locks were like the raven,
Your bonnie brow was brent;
But now your brow is bald, John,
Your locks are like the snow;
But blessings on your frosty pow,
John Anderson my jo!

(Scottish, published in 1790. Version by ROBERT BURNS (1759–96) of an earlier poem.)

JOHN BROWN'S BODY

John Brown's body lies a-mould'ring in the grave,
His soul is marching on.
Chorus. Glory, Glory, Hallelujah!
His soul is marching on!

(Marching song of the American Civil War (1861–1865).)

John Peel

D'ye ken John Peel with his coat so gay,
D'ye ken John Peel at the break of day,
D'ye ken John Peel when he's far, far away,
With his hounds and his horn in the morning.

Chorus. For the sound of his horn brought me from my bed,
And the cry of his hounds which he oft-times led,
Peel's "View halloo" would awaken the dead,
Or the fox from his lair in the morning.

(Hunting-song. The words by J. W. Graves, an old Border melody. See *Fictitious Characters*, p. 233.)

Land of Hope and Glory

Land of hope and glory, Mother of the free,
How shall we extol thee, who are born of thee.
Wider still and wider, though thy bounds be set,
God, Who made thee mighty, make thee mightier yet.

(Chorus of a song in praise of the Motherland, 1902, the words by A. C. Benson (1862–1925), the music by Elgar (1857–1934).)

The Lass of Richmond Hill

I'd crowns resign to call thee mine,
Sweet Lass of Richmond Hill.

(Chorus of a song published in 1779, the words by Leonard MacNally (1752–1820), the music by James Hook (1746–1827).)

The Leather Bottèl

So I wish him joy where'er he dwell,
That first found out the leather bottèl.
(Chorus of a seventeenth-century drinking-song.)

The Little Brown Jug

Ha, ha, ha, you and me,
Little brown jug, don't I love thee.
(Chorus of a drinking-song, 1874.)

Loch Lomond

O ye'll tak' the high road, and I'll tak' the low road,
And I'll be in Scotland afore ye,
But me and my true love will never meet again,
On the bonnie, bonnie banks o' Loch Lomon'.
(Chorus of a traditional Scottish love-song.)

Maid of Athens

Maid of Athens, ere we part,
Give, Oh give me back my heart!
(Lines from a poem by Lord Byron (1788–1824), published in 1810.)

The Manly Heart

Shall I, wasting in despair,
Die because a woman's fair?
Or make pale my cheeks with care,
Because another's rosy are?
Be she fairer than the day,
Or the flowery meads in May,
If she think not well of me,
What care I how fair she be?
(The words by George Wither (1588–1667), the music by G. Barker.)

Marching Through Georgia

Bring the good old bugle, boys, we'll sing another song;
Sing it with a spirit that will start the world along,
Sing it as we used to sing it—fifty thousand strong,
While we were marching through Georgia.

Chorus. "Hurrah! hurrah! we bring the Jubilee!
Hurrah! hurrah! the flag that makes you free!"
So we sang the chorus from Atlanta to the sea,
While we were marching through Georgia.

(Marching-song of the American Civil War (1861–1865), composed by Henry C. Work.)

The Miller of the Dee

And this the burden of his song
For ever used to be—
"I care for nobody, no, not I,
If nobody cares for me."

(Chorus of a song in *Love in a Village*, a comic opera produced in 1762, composed by Isaac Bickerstaffe (d. 1812).)

The Minstrel Boy

The Minstrel Boy to the war is gone,
In the ranks of death you'll find him;
His father's sword he has girded on,
And his wild harp slung behind him.—
"Land of song!" said the warrior-bard,
"Though all the world betrays thee,
One sword, at least, thy rights shall guard,
One faithful harp shall praise thee!"

(An Irish patriot song by Moore (1779–1852).)

O My Luve's Like a Red, Red Rose

O my luve's like a red, red rose
That's newly sprung in June.

And I will luve thee still, my dear,
Till a' the seas gang dry.

(Lines from the song by Robert Burns (1759-96), published in a posthumous collection in 1796.)

O, Ruddier than the Cherry

O, ruddier than the cherry!
O, sweeter than the berry!

(From a song in the libretto written by John Gay (1685–1732) for Handel's *Acis and Galatea*, 1720.)

Oft, In the Stilly Night

Oft, in the stilly night,
Ere Slumber's chain has bound me,
Fond Memory brings the light
Of other days around me.

(Recurring lines in the song by Thomas Moore (1779–1852), published in his *National Airs*, 1815. A Scottish air.)

The Old Folks at Home

All de world am sad and dreary,
Eb'rywhere I roam.
O darkeys, how my heart grows weary,
Far from de old folks at home.

(Chorus of perhaps the best-known American plantation-song, by Stephen Foster.)

The Rio Grande

I'll sing you a song of the fish of the sea,
Chorus. O, Rio,
I'll sing you a song of the fish of the sea,
Chorus. And we're bound for the Rio Grande.
Then away, love, away,
'Way, for Rio,
So fare you well, my bonny young gel,
For we're bound for the Rio Grande.

(Sea shanty. There are several variants.)

The Roast Beef of Old England

Oh, the roast beef of Old England!
And oh, for Old England's roast beef!

(Chorus of a song about the staple meal of the English. The words by Henry Fielding (1707–54), the music by Richard Leveridge (1670–1758). Printed in 1728.)

Rule, Britannia

Rule, Britannia! Britannia, rule the waves;
Britons never, never, never will be slaves!

(Chorus of perhaps the best-known British song of the sea, 1740. The words by James Thomson (1700–1748), the music by Dr. Arne (1710–78).)

The Sailor's Wife

There's nae luck about the house,
There's nae luck at a';
There's little pleasure in the house,
When our gudeman's awa'.

(Scottish. The words by W. J. Mickle (1735–88), the air traditional.)

SALLY IN OUR ALLEY

Of all the girls that are so smart
There's none like pretty Sally,
She is the darling of my heart,
And lives in our alley.
There is no lady in the land
Is half so sweet as Sally.
Chorus. She is the darling of my heart,
And lives in our alley.

(One of the most popular old English songs. Composed by HENRY CAREY (d. 1743).)

SEE, THE CONQUERING HERO COMES

See, the conquering hero comes!
Sound the trumpets, beat the drums!

(Lines from *The Rival Queens*, 1677, a tragedy by NATHANIEL LEE (1653?–92); also set to music by HANDEL in *Judas Maccabeus*.)

SHENANDOAH

Oh Shenandoah, I long to hear you.
Chorus. Away, you rolling river.
Oh Shenandoah, I long to hear you.
Chorus. Away, I'm bound to go
'Cross the wide Missouri.

Oh Shenandoah, I love your daughter.
'Tis seven long years since I last saw her.

Oh Shenandoah, I took a notion
To sail across the stormy ocean.

Oh Shenandoah, I'm bound to leave you.
Oh Shenandoah, I'll not deceive you.
(Perhaps the most beautiful of all sea shanties.)

Skye Boat-song

Speed, bonny boat, like a bird on the wing,
"Onward," the sailors cry,
Carry the lad that's born to be King,
Over the sea to Skye.
(A traditional Jacobite song about Bonnie Prince Charlie.)

So Early in the Morning

So early in the morning,
Before the break of day.
(Chorus of an American plantation-song.)

Spanish Ladies

Farewell and adieu to you fine Spanish Ladies,
Farewell and adieu to you Ladies of Spain—
For we've received orders to sail for Old England,
And perhaps we shall never more see you again.

Chorus. We'll rant and we'll roar like true British sailors,
We'll range and we'll roam o'er all the salt seas,
Until we strike soundings in the Channel of Old England—
From Ushant to Scilly is thirty-five leagues.
(Perhaps the best-known sea shanty.)

The Star-Spangled Banner

(Title of the U.S.A. national anthem. The words written by F. S. Key (1779–1843) in 1814 during the war with Great Britain, and set to an English air published in 1771.)

'Tis the Last Rose of Summer

'Tis the last rose of summer
Left blooming alone.

(Opening words of the song by Thomas Moore (1779–1852).)

To Anthea

Bid me to live, and I will live
Thy protestant to be:
Or bid me love, and I will give
A loving heart to thee.

Thou art my life, my love, my heart,
The very eyes of me,
And hast command of every part,
To live and die for thee.

(The poem by Herrick (1591–1674), the music by J. L. Hatton (1809–86).)

Toll for the Brave

Toll for the brave!
The brave that are no more,
All sunk beneath the wave,
Fast by their native shore.

(A poem by Cowper (1731–1800), occasioned by the wreck of the ship *Royal George* in 1782, set to the March from Handel's *Scipio* (1725).)

Tom Bowling

Here, a sheer hulk, lies poor Tom Bowling,
The darling of our crew.

(Opening words of a sea ballad composed by Charles Dibdin (1745–1814).)

The Vicar of Bray

And this is the law that I'll maintain
Until my dying-day, Sir,
That whatsoever King shall reign,
I'll be the Vicar of Bray, Sir.

(Chorus of the song of a time-serving parson. The words written about 1720, set to a seventeenth-century air. See *Fictitious Characters*, p. 234.)

The Wearing of the Green

And he said, "How's poor ould Ireland, and how does she stand?"
She's the most distressful country that ever yet was seen;
They're hanging men and women there for wearing of the green.

(An Irish street ballad of 1798, alluding to the political state in Ireland at the time.)

A Wet Sheet and a Flowing Sea

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail,
And bends the gallant mast.

(A song of the sea by Allan Cunningham (1784–1842), published in 1825.)

What Shall We Do with the Drunken Sailor?

What shall we do with the drunken sailor
Early in the morning?
Hooray and up she rises,
Early in the morning.

(A brisk and rousing sea shanty.)

When Johnny Comes Marching Home

When Johnny comes marching home again,
Hurrah! Hurrah!
We'll give him a hearty welcome then;
Hurrah! Hurrah!
The men will cheer, the boys will shout,
The ladies they will all turn out;

Chorus. And we'll all feel gay
When Johnny comes marching home.

(A traditional song referring to plans for the soldier on his return from the wars.)

Widdicombe Fair

Tom Pearce, Tom Pearce, lend me your grey mare,
All along, down along, out along, lee,
For I want for to go to Widdicombe Fair,
Wi' Bill Brewer, Jan Stewer, Peter Gurney,
Peter Davy, Dan'l Whiddon, Harry Hawke,

Chorus. Old Uncle Tom Cobley and all,
Old Uncle Tom Cobley and all.

(Traditional folk-song from Devon or Somerset, dating from the end of the eighteenth century.)

Will Ye No Come Back Again?

Will ye no come back again?
Better lo'ed ye canna be:
Will ye no come back again?

(Chorus of a song to Bonnie Prince Charlie; sung to-day in Scotland in speeding a parting guest. The words by Lady Nairne (1766–1845), the air attributed to Neil Gow (1795–1823).)

Ye Banks and Braes o' Bonnie Doon

Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh and fair!
How can ye chant, ye little birds,
And I sae weary, fu' o' care!

Ye mind me o' departed joys,
Departed never to return.

(One of the most popular of Scottish songs. The words by Burns (1759–96), the air traditional, published in 1792.)

Ye Mariners of England

Ye Mariners of England
That guard our native seas,
Whose flag has braved, a thousand years,
The battle and the breeze—
Your glorious standard launch again
To match another foe!

And sweep through the deep,
While the stormy winds do blow,—
While the battle rages loud and long,
And the stormy winds do blow.

(A naval ode published in 1801, occasioned by the

English naval war with Napoleon. The poem by THOMAS CAMPBELL (1777–1844), the music by DR. CALLCOTT.)

YOUTH'S THE SEASON MADE FOR JOYS

Youth's the season made for joys,
Love is then our duty;
She alone whom that employs,
Well deserves her beauty.
Come, be gay,
While we may,
Beauty's a flower despised in decay;
Youth's the season made for joys,
Love is then a duty.

(English traditional song, cited in Sheridan's *The Rivals*, produced in 1777.)

(2) *Titles and Single Lines*

ALL THROUGH THE NIGHT

Title and refrain of a traditional Welsh song.

THE CAMPBELLS ARE COMING

War-cry of the Campbells, in the chorus of an eighteenth-century Scottish song commemorating the Rising of 1715.

THE FLOWERS OF THE FOREST ARE A' WEDE AWAY

A lament describing Scotland after her defeat at Flodden in 1513. The song dates from the mid-eighteenth century.

FOR ENGLAND, HOME, AND BEAUTY

Recurring line from *The Death of Nelson*, a sea ballad, the words by S. J. ARNOLD (1774–1852).

GAILY THE TROUBADOUR TOUCH'D HIS GUITAR

Line from *Welcome Me Home*, a ballad written by T. H. BAYLY (1797–1839).

IT MAY BE FOR YEARS AND IT MAY BE FOR EVER

Refrain from *Kathleen Mavourneen*, an Irish song composed by F. N. CROUCH (1808–96).

THE LAND OF MY FATHERS

The Welsh national anthem. The tune composed in 1856 by JAMES JAMES (1832–1902) for verses by his father, EVAN JAMES.

THE LASS THAT LOVES A SAILOR

Line recurring in the chorus of a song of the sea composed by CHARLES DIBDIN (1745–1814).

LOVE'S YOUNG DREAM

Title of a song by MOORE (1779–1852), published in *Irish Melodies*, 1811.

MY HEART'S IN THE HIGHLANDS

Published in 1790 by BURNS (1759–96), being his version of an earlier song.

MY LODGING'S ON THE COLD, COLD GROUND

Traditional song, already known in 1664.

Rocked in the Cradle of the Deep

Title of a song of the sea by Emma Willard (1787–1870).

The Saucy Arethusa

Line recurring in the chorus of *The Arethusa*, a sea ballad about the ship of that name. The words by Prince Hoare (1755–1834), the music by William Shield (1748–1829).

Scots Wha Hae Wi' Wallace Bled

A patriotic song known to Scots all over the world as *Scots Wha Hae*. Published in 1790. The words by Burns (1759–96), set to an old air. The theme was inspired by the Scottish victory at Bannockburn in 1314.

She is Far From the Land

Title of a song by Moore (1779–1852), published in *Irish Melodies* (1807–35).

Three Cheers for the Red, White and Blue

A patriotic song of the time of the Crimean War (1854–56) alluding to the British flag.

The Three Old Maids of Lee

Title of a mid-Victorian song about three typical spinsters.

We Won't Go Home Till Morning

A rollicking chorus sung at the end of festive gatherings.

SONGS FROM MUSIC-HALL AND MUSICAL COMEDY

(1) *Verses and Choruses*

The Absent-minded Beggar

Duke's son—cook's son—son of a hundred kings—
(Fifty thousand horse and foot going to Table Bay!)
Each of 'em doing his country's work
(And who's to look after their things?)
Pass the hat for your credit's sake,
and pay—pay—pay!

Cook's son—duke's son—son of a belted Earl—
Son of a Lambeth publican—it's all the same to-day!
Each of 'em doing his country's work
(And who's to look after the girl?)
Pass the hat for your credit's sake,
and pay—pay—pay!

(The words by Rudyard Kipling (1865–1937), the tune by Arthur Sullivan (1842–1900). Occasioned by the South African War, 1899.)

Clementine

Oh my darling, Oh my darling,
Oh my darling Clementine,
Thou art lost and gone for ever,
Dreadful sorry, Clementine.

(Chorus of a comic song about a miner's daughter.)

Daisy, Daisy, Give Me Your Answer, Do

Daisy, Daisy, give me your answer, do,
I'm half crazy, all for the love of you.

It won't be a stylish marriage,
For we can't afford a carriage,
But you'll look sweet upon the seat
Of a bicycle made for two.

IF YOU WERE THE ONLY GIRL IN THE WORLD

If you were the only girl in the world,
And I were the only boy.

(A popular song during the Great War (1914–18).)

IT'S A LONG WAY TO TIPPERARY

It's a long way to Tipperary,
It's a long way to go,
It's a long way to Tipperary,
To the sweetest girl I know.
Good-bye, Piccadilly,
Farewell, Leicester Square,
It's a long, long way to Tipperary,
But my heart's right there.

(Chorus of a music-hall song which became the most popular marching-song of the British Army during the Great War (1914–18).)

JUST A WEE DEOCH AND DORIS

If ye can say "It's a braw, bricht, moonlicht nicht,"
Ye're a' richt the noo'.

(Lines from the chorus of a Scottish music-hall song made popular by SIR HARRY LAUDER.)

OH! MR. PORTER

Oh! Mr. Porter, what shall I do?
I wanted to go to Birmingham,
And they've taken me on to Crewe!

PACK UP YOUR TROUBLES

Pack up your troubles in your old kit-bag,
And smile, smile, smile.

(Chorus of an army song during the Great War (1914–18).)

POP GOES THE WEASEL

That's the way the money goes,
Pop goes the weasel.

(Final couplet of a popular chorus.)

TELL ME, PRETTY MAIDEN

Tell me, pretty maiden,
Are there any more at home like you?

(Song from *Florodora*, a musical comedy by LESLIE STUART, produced in 1899.)

WE DON'T WANT TO FIGHT, BUT, BY JINGO, IF WE DO

We don't want to fight,
But, by Jingo, if we do,
We've got the ships, we've got the men,
We've got the money too.

(A music-hall song of 1877 (the time of the Russo–Turkish war). The word *Jingo* had no meaning, but the song gave rise to the term *Jingo-ism* = an exaggerated patriotism.)

WE DON'T WANT TO LOSE YOU

We don't want to lose you,
But we think you ought to go.

(Composed by PAUL RUBENS. A song of the Great War period (1914–18).)

(2) *Titles and Single Lines*

AFTER THE BALL IS OVER

THE BOYS OF THE OLD BRIGADE

A song by F. E. WEATHERLY (1848–1937), about old soldiers.

DADDY WOULDN'T BUY ME A BOW-WOW

(*Bow-wow* = a dog.)

FOR SHE IS THE BELLE OF NEW YORK

Well-known song from the American musical comedy *The Belle of New York*, produced in 1897.

GET YOUR HAIR CUT

I LOVE A LASSIE, A BONNIE HIELAND LASSIE

Scottish music-hall song, made popular by SIR HARRY LAUDER.

IF YOU WANT TO KNOW THE TIME, ASK A POLICEMAN

KEEP THE HOME-FIRES BURNING

A song of nostalgic character composed by IVOR NOVELLO and much sung during the Great War (1914–18).

KNOCKED 'EM IN THE OLD KENT ROAD

A song in Cockney dialect, sung by ALBERT CHEVALIER.

THE LONG LONG TRAIL

Line from a marching-song during the Great War (1914–18).

THE MAN WHO BROKE THE BANK AT MONTE CARLO

MY OLD DUTCH

A term of endearment for one's wife, occurring in a song made popular by ALBERT CHEVALIER.

SOLDIERS OF THE QUEEN

Patriotic song by LESLIE STUART, composed at the time of the South African War (1899–1902).

UNDER THE DEODAR

Song from *The Country Girl*, by LIONEL MONCKTON, ADRIAN ROSS and PAUL RUBENS, produced in 1902.

WHERE DID YOU GET THAT HAT?

VIII

HUMOROUS VERSE AND PARODIES

This section might be almost indefinitely expanded. The following quotations are among those which enjoy the widest popularity. The arrangement is chronological, and only selected verses are given.

THOMAS BROWN (1663–1704)

I do not like thee, Dr. Fell,
The reason why I cannot tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.

(This verse in allusion to Dr. John Fell (1625–86), Dean of Christchurch, Oxford, was written by one of his pupils.)

THOMAS HOOD (1799–1845)

FAITHLESS SALLY BROWN

His death, which happen'd in his berth,
At forty-odd befell:
They went and told the sexton, and
The sexton toll'd the bell.

FAITHLESS NELLY GRAY

Ben Battle was a soldier bold,
And used to war's alarms:
But a cannon-ball took off his legs,
So he laid down his arms!

Now as they bore him off the field,
Said he, "Let others shoot,
For here I leave my second leg,
And the Forty-second Foot!"

Now Ben he loved a pretty maid,
Her name was Nelly Gray;
So he went to pay her his devours
When he'd devoured his pay!

But when he called on Nelly Gray,
She made him quite a scoff;
And when she saw his wooden legs,
Began to take them off!

"O, Nelly Gray! O, Nelly Gray!
Is this your love so warm?
The love that loves a scarlet coat
Should be more uniform!"

"O, false and fickle Nelly Gray;
I know why you refuse:
Though I've no feet—some other man
Is standing in my shoes!"

LEWIS CARROLL (1832–1898)
From *Alice in Wonderland*

YOU ARE OLD, FATHER WILLIAM[1]

"You are old, Father William," the young man said,
"And your hair has become very white;
And yet you incessantly stand on your head—
Do you think, at your age, it is right?"

[1] A parody on Southey's *Old Man's Comforts.*

"In my youth," Father William replied to his son,
"I feared it might injure the brain;
But, now that I'm perfectly sure I have none,
Why, I do it again and again."

"In my youth," said his father, "I took to the law,
And argued each case with my wife;
And the muscular strength, which it gave to my jaw,
Has lasted the rest of my life."

"I have answered three questions, and that is enough,"
Said his father; "don't give yourself airs!
Do you think I can listen all day to such stuff?
Be off, or I'll kick you down stairs!"

Speak Roughly to Your Little Boy

Speak roughly to your little boy,
And beat him when he sneezes:
He only does it to annoy,
Because he knows it teases.

I speak severely to my boy,
I beat him when he sneezes;
For he can thoroughly enjoy
The pepper when he pleases!

Will You Walk a Little Faster?

"Will you walk a little faster?" said a whiting to a snail,
"There's a porpoise close behind us, and he's treading on my tail.
See how eagerly the lobsters and the turtles all advance!

They are waiting on the shingle—will you come and
join the dance?
Will you, won't you, will you, won't you, will you
join the dance?
Will you, won't you, will you, won't you, won't you
join the dance?"

"What matters it how far we go?" his scaly friend
replied.
"There is another shore, you know, upon the other
side.
The further off from England the nearer is to France—
Then turn not pale, beloved snail, but come and join
the dance.
Will you, won't you, will you, won't you, will you
join the dance?
Will you, won't you, will you, won't you, won't you
join the dance?"

'Tis the Voice of the Lobster[1]

'Tis the voice of the lobster; I heard him declare,
"You have baked me too brown, I must sugar my
hair."
As a duck with its eyelids, so he with his nose
Trims his belt and his buttons, and turns out his toes.

When the sands are all dry, he is gay as a lark,
And will talk in contemptuous tones of the Shark:
But, when the tide rises and sharks are around,
His voice has a timid and tremulous sound."

[1] A parody on Isaac Watts' *The Sluggard* (see p. 66).

Beautiful Soup

Beautiful Soup, so rich and green,
Waiting in a hot tureen!
Who for such dainties would not stoop?
Soup of the evening, beautiful Soup!
Soup of the evening, beautiful Soup!
Beau—ootiful Soo—oop!
Beau—ootiful Soo—oop!
Soo—oop of the e—e—evening,
Beautiful, beautiful Soup!

Beautiful Soup! Who cares for fish,
Game, or any other dish?
Who would not give all else for two p-
ennyworth only of beautiful Soup?
Pennyworth only of beautiful soup?
Beau—ootiful Soo—oop!
Beau—ootiful Soo—oop!
Soo—oop of the e—e—evening,
Beautiful, beauti—ful Soup!

From *Through the Looking-Glass*

Jabberwocky

'Twas brillig, and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves,
And the mome raths outgrabe.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

Tweedledum and Tweedledee

Tweedledum and Tweedledee
Agreed to have a battle;
For Tweedledum said Tweedledee
Had spoiled his nice new rattle.

Just then flew down a monstrous crow,
As black as a tar-barrel;
Which frightened both the heroes so,
They quite forgot their quarrel.

The Walrus and the Carpenter

The sun was shining on the sea,
Shining with all his might:
He did his very best to make
The billows smooth and bright—
And this was odd, because it was
The middle of the night.

The moon was shining sulkily,
Because she thought the sun
Had got no business to be there
After the day was done—
"It's very rude of him," she said,
"To come and spoil the fun!"

The Walrus and the Carpenter
Were walking close at hand:
They wept like anything to see
Such quantities of sand.
"If this were only cleared away,"
They said, "it would be grand!"

"If seven maids with seven mops
Swept it for half a year,
Do you suppose," the Walrus said,
"That they could get it clear?"
"I doubt it," said the Carpenter,
And shed a bitter tear.

"O Oysters, come and walk with us!"
The Walrus did beseech.
"A pleasant walk, a pleasant talk,
Along the briny beach:
We cannot do with more than four,
To give a hand to each."

But four young Oysters hurried up,
All eager for the treat:
Their coats were brushed, their faces
washed,
Their shoes were clean and neat—
And this was odd, because, you know,
They hadn't any feet.

"The time has come," the Walrus said,
"To talk of many things:
Of shoes—and ships—and sealing-wax—
Of cabbages—and kings—
And why the sea is boiling hot—
And whether pigs have wings."

"A loaf of bread," the Walrus said,
"Is what we chiefly need:
Pepper and vinegar besides

Are very good indeed—
Now, if you're ready, Oysters dear,
We can begin to feed."

"But not on us!" the Oysters cried,
Turning a little blue.
"After such kindness, that would be
A dismal thing to do!"
"The night is fine," the Walrus said.
"Do you admire the view?"

"O Oysters," said the Carpenter,
"You've had a pleasant run!
Shall we be trotting home again!"
But answer came there none—
And this was scarcely odd, because
They'd eaten every one.

W. S. GILBERT, (1836–1911)

BAB BALLADS

You only need a button press,
And *we* do all the rest.

THE GONDOLIERS

No possible doubt whatever.

Take a pair of sparkling eyes.

IOLANTHE

A rather susceptible Chancellor!

IOLANTHE

That every boy and every gal,
That's born into the world alive,

Is either a little Liberal,
Or else a little Conservative!

Oh, Captain Shaw!
Type of true love kept under!

THE MIKADO

A wandering minstrel I—
A thing of shreds and patches.

They'd none of 'em be missed—they'd none of 'em be missed.

My object all sublime
I shall achieve in time—
To make the punishment fit the crime.

The flowers that bloom in the spring.

H.M.S. PINAFORE

His sisters, and his cousins, and his aunts.

But in spite of all temptations
To belong to other nations,
He remains an Englishman!

THE PIRATES OF PENZANCE

A policeman's lot is not a happy one.

J. K. STEPHEN (1859–1892)

LAPSUS CALAMI

Where the Rudyards cease from kipling,
And the Haggards ride no more.

(Parody of the following lines from a well-known hymn:

"Where the wicked cease from troubling,
And the weary are at rest.")

(To this section certainly belongs the prose passage of intentional nonsense, made famous by MARIA EDGEWORTH (1767–1849).

HARRY AND LUCY

So she went into the garden to cut a cabbage leaf, to make an apple-pie; and at the same time a great she-bear, coming up the street, pops its head into the shop. "What! no soap?" So he died, and she very imprudently married the barber; and there were present the Picninnies, and the Joblillies, and the Garyulies, and the grand Panjandrum himself, with the little round button at top; and they all fell to playing the game of catch as catch can, till the gunpowder ran out at the heels of their boots.

IX

NURSERY RHYMES

It is in some cases difficult to determine the category to which these rhymes belong, although the majority appear to fall naturally into five main groups, and they are here arranged accordingly: (1) The simple, intelligible narrative, e.g. *Jack and Jill*; (2) The half-nonsensical, e.g. *Hey, Diddle, Diddle*; (3) Miscellaneous songs; (4) The lullaby, e.g. *Hushaby, Baby, on the Tree-Top*; and (5) Singing games, e.g. *Oranges and Lemons*. In certain cases in the first group first verses or selected verses only are given below.

It will be noted how many of these rhymes have obvious bearing on country life.

(1) *Narrative*

Mary Had a Little Lamb

Mary had a little lamb,
Its fleece was white as snow,
And everywhere that Mary went,
The lamb was sure to go.

Sing a Song of Sixpence

Sing a song of sixpence,
A pocket full of rye,
Four and twenty blackbirds
Baked in a pie.

When the pie was opened,
The birds began to sing.
Now wasn't that a dainty dish,
To set before the king?

The king was in his counting-house,
Counting out his money;
The queen was in the parlour,
Eating bread and honey;

The maid was in the garden,
Hanging out the clothes,
There came a little blackbird,
And snapped off her nose.

The Old Woman Who Lived in a Shoe

There was an old woman who lived in a shoe,
She had so many children she didn't know what to do;
She gave them some broth without any bread,
She whipped them all soundly and put them to bed.

Over the Hills and Far Away

Tom he was a piper's son,
He learned to play when he was young;
But the only tune that he could play
Was "Over the hills and far away."

Old King Cole

Old King Cole
Was a merry old soul,
And a merry old soul was he.
He called for his pipe,
And he called for his bowl,
And he called for his fiddlers three.

The House That Jack Built

This is the house that Jack built.

This is the malt
That lay in the house that Jack built.

This is the rat
That ate the malt, &c.

This is the cat
That killed the rat, &c.

This is the dog
That worried the cat, &c.

This is the cow with the crumpled horn,
That tossed the dog, &c.

This is the maiden all forlorn,
That milked the cow with the crumpled horn, &c.

This is the man all tattered and torn,
That kissed the maiden all forlorn, &c.

This is the priest all shaven and shorn,
That married the man all tattered and torn, &c.

This is the cock that crowed in the morn,
That waked the priest all shaven and shorn, &c.

This is the farmer sowing his corn,
That kept the cock that crowed in the morn, &c.

Little Miss Muffet

Little Miss Muffet sat on a tuffet,
Eating her curds and whey.
There came a big spider which sat down beside her,
And frightened Miss Muffet away.

Little Boy Blue

Little Boy Blue, come blow up your horn,
The sheep's in the meadow, the cow's in the corn.
Where is the boy that looks after the sheep?
He's under the haystack, fast asleep.

Three Children Sliding on the Ice

Three children sliding on the ice,
Upon a summer's day,
As it fell out, they all fell in,
The rest they ran away.

Little Jack Horner

Little Jack Horner sat in a corner,
Eating his Christmas pie.
He put in his thumb, and pulled out a plum,
And said, "O, what a good boy am I!"

Humpty Dumpty

Humpty Dumpty sat on a wall,
Humpty Dumpty had a great fall,
All the king's horses and all the king's men
Couldn't put Humpty Dumpty together again.

Jack and Jill

Jack and Jill went up the hill,
To fetch a pail of water.

Jack fell down, and broke his crown,
And Jill came tumbling after.

Hark, Hark, The Dogs Do Bark

Hark, hark,
The dogs do bark,
The beggars are coming to town;
Some in silks,
Some in rags,
And some in velvet gown.

Jack Sprat

Jack Sprat could eat no fat,
His wife could eat no lean,
And so, between the two of them
They licked the platter clean.

Curly Locks

Curly Locks, Curly Locks, wilt thou be mine?
Thou shalt not wash dishes, nor yet feed the swine,
But sit on a cushion and sew a fine seam,
And feed upon strawberries, sugar and cream!

Simple Simon

Simple Simon met a pieman
Going to the fair.
Says Simple Simon to the pieman:
"Let me taste your ware."

Says the pieman to Simple Simon:
"Show me first your penny."
Says Simple Simon to the pieman:
"Indeed I have not any."

Who Killed Cock Robin?

Who killed Cock Robin?
"I," said the sparrow,
"With my bow and arrow,
I killed Cock Robin."

Who saw him die?
"I," said the fly,
"With my little eye,
I saw him die."

All the birds in the air
Fell to sighing and sobbing,
When they heard of the death
Of poor Cock Robin.

The Queen of Hearts

The Queen of Hearts
She made some tarts,
All on a summer's day.
The Knave of Hearts
He stole the tarts,
And took them right away.

The King of Hearts
Called for the tarts,
And beat the Knave full sore:
The Knave of Hearts
Brought back the tarts,
And vowed he'd steal no more.

Old Mother Hubbard

Old Mother Hubbard went to the cupboard,
To get her poor dog a bone.

But when she got there, the cupboard was bare,
And so the poor dog had none.

Taffy was a Welshman

Taffy was a Welshman, Taffy was a thief,
Taffy came to my house, and stole a piece of beef.
I went to Taffy's house, Taffy was not at home;
Taffy came to my house, and stole a marrow-bone.

I went to Taffy's house, Taffy was not in;
Taffy came to my house, and stole a silver pin:
I went to Taffy's house, Taffy was in bed,
I took up a poker, and flung it at his head.

London Bridge is Broken Down

London Bridge is broken down,
Broken down, broken down,
London Bridge is broken down,
My fair lady.

(This song is supposed to have its origin in the destruction of the bridge across the Thames in order to save London from the attack of the Danes.)

Tom, Tom, the Piper's Son

Tom, Tom, the piper's son,
Stole a pig, and away he run!
The pig was eat, and Tom was beat,
And Tom went roaring down the street.

There was a Little Man

There was a little man and he had a little gun,
And his bullets were made of lead, lead, lead.

He went to the brook, and saw a little duck,
And shot it right through the head, head, head.

I Saw a Ship A-Sailing

I saw a ship a-sailing,
A-sailing on the sea,
And it was full of pretty things
For baby and for me.

I Saw Three Ships Come Sailing By

I saw three ships come sailing by,
Sailing by, sailing by,
I saw three ships come sailing by,
On Christmas Day in the morning.

(This—with further verses—is often sung as a Christmas carol.)

Georgie Porgie

Georgie Porgie, pudding and pie,
Kissed the girls and made them cry.
When the boys came out to play,
Georgie Porgie ran away.

The Lion and the Unicorn

The Lion and the Unicorn were fighting for the crown,
The Lion beat the Unicorn all round the town.

(This is possibly in reference to the heraldic symbols of Scotland and England.)

The Spider and the Fly

"Will you walk into my parlour?"
Said the spider to the fly.
"'Tis the prettiest little parlour
That ever you did spy."

(2) *The Half-Nonsensical*

Rub-a-Dub Dub

Rub-a-dub-dub,
Three men in a tub,
The butcher, the baker, the candlestick-maker,
They all jumped out of a hot potato.

A Frog Who Would A-Wooing Go

A frog, who would a-wooing go,
"Heigh ho!" says Rowly,
Whether his mother would let him or no,
With a Roly Poly, Gammon and Spinach,
"Heigh ho!" says Anthony Rowly.

Hickory, Dickory, Dock

Hickory, dickory, dock,
The mouse ran up the clock.
The clock struck one,
The mouse was gone,
Hickory, dickory, dock.

(This is a counting rhyme; there is a similar French version.)

Pease-Porridge

Pease-porridge hot, pease-porridge cold,
Pease-porridge in the pot, nine days old!

This Little Pig Went to Market

This little pig went to market,
This little pig stayed at home;
This little pig had roast beef;
And this little pig had none;
This little pig said "Wee, wee wee!"
All the way home.

Baa, Baa, Black Sheep

Baa, baa, black sheep, have you any wool?
Yes sir, yes sir, three bags full,
One for my master, and one for my dame,
But none for the little boy that cries in the lane.

Hey! Diddle Diddle

Hey! diddle diddle,
The cat and the fiddle,
The cow jumped over the moon;
The little dog laughed
To see such sport,
And the dish ran away with the spoon.

Three Blind Mice

Three blind mice,
See how they run,
They all ran after the farmer's wife,
Who cut off their tails with the carving-knife,
Did ever you see such a thing in your life
As three blind mice?
(This verse is often sung as a round.)

Tell-Tale, Tit!

Tell-tale, tit!
Your tongue shall be slit,
And all the dogs in the town
Shall have a little bit.

Pat-a-Cake, Pat-a-Cake, Baker's Man

Pat-a-cake, pat-a-cake, baker's man!
Bake me a cake as fast as you can;

Prick it, and pat it, and mark it with a *T.*,
And put it in the oven for Tommy and me.

Mary, Mary, Quite Contrary

Mary, Mary, quite contrary,
How does your garden grow?
With cockle-shells and silver bells,
And pretty maids all in a row.

Goosey, Goosey, Gander

Goosey, goosey, gander,
Whither shall I wander?
Upstairs, downstairs,
And in my lady's chamber.

There I met an old man
That would not say his prayers;
I took him by the left leg,
And threw him down stairs.

I Love Sixpence

I love sixpence, pretty little sixpence,
I love sixpence better than my life;
I spent a penny of it, I spent another,
And I took fourpence home to my wife.

Yankee Doodle

Yankee Doodle went to town,
On a little pony,
Stuck a feather in his hat,
And called it Macaroni.

(A burlesque song, probably dating from the War of American Independence.)

What Little Boys are Made Of

What are little boys made of?
Frogs, and snails, and puppy-dogs' tails.
What are little girls made of?
Sugar, and spice, and all things nice.

Ride a Cock-Horse to Banbury Cross

Ride a cock-horse to Banbury Cross,
To see a fine lady upon a white horse,
Rings on her fingers, and bells on her toes,
And she shall have music wherever she goes.

As I Was Going to St. Ives

As I was going to St. Ives,
I met a man with seven wives,
Every wife had seven sacks,
Every sack had seven cats,
Every cat had seven kits:
Kits, cats, sacks, and wives,
How many were there going to St. Ives?

(This is an example of rhyming riddles.)

Little Bo-Peep

Little Bo-Peep has lost her sheep,
And cannot tell where to find them.
Leave them alone, and they'll come home,
Bringing their tails behind them.

See-Saw, Margery Daw

See-saw, Margery Daw,
Johnny shall have a new master,

Jacky shall have but a penny a day,
Because he can't work any faster.

Little Tommy Tucker

Little Tommy Tucker
Sings for his supper;
What shall he eat?
White bread and butter.
How shall he cut it
Without e'er a knife?
How will he be married
Without e'er a wife?

There Was a Little Girl

There was a little girl, and she had a little curl,
Right in the middle of her forehead,
And when she was good she was very, very good,
But when she was bad she was horrid!

O Where, O Where Has My Little Dog Gone?

O where, O where has my little dog gone?
O where, O where can he be?
With his tail cut short and his ears cut long,
O where, O where can he be?

Ten Little Nigger Boys

Ten little nigger-boys went out to dine;
One choked his little self, and then there were nine.

Nine little nigger-boys stopped up very late;
One overslept himself, and then there were eight.

Eight little nigger-boys travelling in Devon;
One said he'd stay there, and then there were seven.

Seven little nigger-boys chopping up sticks;
One chopped himself in halves, and then there were six.

Six little nigger-boys playing with a hive;
A bumble-bee stung one, and then there were five.

Five little nigger-boys going in for Law;
One got in Chancery, and then there were four.

Four little nigger-boys going out to sea;
A red herring swallowed one, and then there were three.

Three little nigger-boys walking in the Zoo;
A big bear hugged one, and then there were two.

Two little nigger-boys sitting in the sun;
One got frizzled up, and then there was one.

One little nigger-boy left all alone;
He got married, and then there was none.

One, Two, Buckle My Shoe

(This is the title and first line of a counting-rhyme.)

A. Was An Archer

A. was an archer, and shot at a frog.

(This is the first line of a rhyme which sets forth the entire alphabet.)

(3) *Songs*

Where Are You Going To, My Pretty Maid?

Where are you going to, my pretty maid?
Where are you going to, my pretty maid?
I'm going a-milking, Sir, she said,
Sir, she said, Sir, she said,
I'm going a-milking, Sir, she said.

May I go with you, my pretty maid?
Yes, if you please, kind Sir, she said, &c.

What is your father, my pretty maid?
My father's a farmer, Sir, she said, &c.

What is your fortune, my pretty maid?
My face is my fortune, Sir, she said, &c.

Then I can't marry you, my pretty maid.
Nobody asked you, Sir, she said, &c.

Girls and Boys, Come Out To Play

Girls and boys, come out to play,
The moon doth shine as bright as day;
Leave your supper, and leave your sleep,
And come with your playfellows into the street.

O Dear, What Can the Matter Be?

O dear, what can the matter be?
O dear, what can the matter be?
O dear, what can the matter be?
Johnny's so long at the fair.

He promised to buy me a basket of posies,
A garland of lilies, a garland of roses,
He promised to buy me a bunch of blue ribbons,
To tie up my bonny brown hair.

TWINKLE, TWINKLE, LITTLE STAR

Twinkle, twinkle, little star,
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky.

(From *Rhymes for the Nursery*, 1806, by JANE TAYLOR (1783–1824).)

(4) *Lullabies*

HUSHABY, BABY, ON THE TREE-TOP

Hushaby, baby, on the tree-top,
When the wind blows, the cradle will rock;
When the bough bends, the cradle will fall,
Down will come baby, cradle, and all.

BYE, BABY BUNTING

Bye, baby bunting,
Father's gone a-hunting,
To buy a little rabbit's skin
To wrap his baby bunting in.

GOLDEN SLUMBERS KISS YOUR EYES

Golden slumbers kiss your eyes,
Smiles awake you when you rise,
Sleep, pretty darling, do not cry,
And I will sing a lullaby.

(From the play *Patient Grissil*, by Thomas Dekker (1570?–1641?).)

(5) *Singing Games*

Oranges and Lemons

Oranges and lemons,
Say the Bells of St. Clement's.

You owe me five farthings,
Say the Bells of St. Martin's.

Bull's eyes and targets,
Say the Bells of St. Margaret's.

Brickbats and tiles,
Say the Bells of St. Giles.

Pancakes and fritters,
Say the Bells of St. Peter's.

Two sticks and an apple,
Say the Bells of Whitechapel.

Old Father Baldpate,
Say the slow Bells of Aldgate.

You owe me ten shillings,
Say the Bells of St. Helen's.

Pokers and tongs,
Say the Bells of St. John's.

Kettles and pans,
Say the Bells of St. Anne's.

When will you pay me?
Say the Bells of Old Bailey.

When I grow rich,
Say the Bells of Shoreditch.

Pray, when will that be?
Say the Bells of Stepney.

I'm sure I don't know,
Says the Great Bell at Bow.

Here comes a candle to light you to bed,
Here comes a chopper to chop off your head.

Ring a Ring o' Roses

Ring a ring o' roses,
A pocket full of posies.
Hush!—the cry?
Hush!—the cry?
All fall down.

Here We Come, Gathering Nuts in May

Here we come, gathering nuts in May,
Nuts in May, nuts in May,
Here we come, gathering nuts in May,
On a cold and frosty morning.
Pray, who will you gather for nuts in May? &c.
We'll gather [*name*] for nuts in May, &c.
Pray, who will you send to fetch her (or him) away? &c.
We shall send [*name*] to fetch her (or him) away, &c.

Here We Go Round The Mulberry-bush

Here we go round the mulberry-bush,
The mulberry-bush, the mulberry-bush,
Here we go round the mulberry-bush,
On a cold and frosty morning.

This is the way we wash our hands, &c.
This is the way we do our hair, &c.
This is the way we mend our shoes, &c.
This is the way we scrub our clothes, &c.

(These verses are accompanied by appropriate actions.)

PART II

STOCK PHRASES

STOCK PHRASES

The following list of stock phrases is set out alphabetically, where possible according to the first noun occurring in the phrase.

It should be borne in mind that my object has been to give the meaning of these expressions as they may be met with in course of reading, rather than to explain the precise manner in which they could be employed in composition or speech.

Where the meaning seems sufficiently obvious explanations have not been given.

To be within an ace of . . . (Cards).
To come very near to doing something.

The old Adam.
The erring side of human nature.

I should not know him from Adam.
I should not recognize him.

To clear the air.
To remove causes of anxiety.

Hot air.
Useless or meaningless talk.

Alive and kicking.
Well and active.

An also-ran. (Horse-racing.)
A horse not among the first three or four in a race; hence a person who takes a place of inferiority.

The answer is a lemon!
There is no answer!

To upset someone's apple-cart.
To spoil someone's plans.

An apple-pie bed.
A prank played on a person, by arranging the sheets so that he cannot get into bed. (Perhaps a corrupt form of *à plis*).

In apple-pie order.
In perfect order.

Tied to the apron-strings.
Said of a man too much controlled by his mother.

Not 'arf!
Vulgar form of "not half," an exclamation used by way of emphasizing a truth.

It's yours for the asking.

To dance attendance on someone.
To be subservient to someone.

To save one's bacon.
To escape loss or injury.

A mixed bag.

A strange assortment. (A term borrowed from the chase.)

Half baked.

Imperfect or immature (of persons).

A baker's dozen.

Thirteen.

To beat the band.

To pass belief.

To look as if one has just come out of a band-box.

To look very neat and fresh.

As blind as a bat.

Off one's own bat (Cricket).

By one's own exertions, on one's own account.

To be at someone's beck and call.

To be willing to do all that someone requires one to do.

Bats in the belfry.

Eccentric, idiosyncratic.

To be on one's beam ends.

To be desperate, to be in distress.

To be full of beans.

To be in high spirits.

Like a bear with a sore head.
Bad-humoured, i.e. a man with a grievance.

To get out of bed the wrong side.
To begin the day badly.

A good bedside manner.
Applied, by extension, to others than doctors.

To have a bee in one's bonnet.
To be obsessed by some notion foolish or otherwise.

It is not all beer and skittles.
It is not such an easy matter.

Small beer.
Anything unimportant.

As sound as a bell.
(Referring to the good casting of a bell.)

To hit below the belt (Boxing).
To take an unfair advantage.

A back-bencher.
An undistinguished member of the House of Commons.

To make the best of both worlds.
To serve God and Mammon.

To put on one's best bib and tucker.
To dress in one's best clothes.

A clean bill of health (Nautical).

A little bird told me.
Said when one does not wish to reveal the source of one's information.

To kill two birds with one stone.
To achieve two objects with a single act.

To set down in black and white.
To make a clear statement.

To draw a blank.
To fail in any enterprise.

A wet blanket.
A person who casts gloom or damps hopes.

Blue blood.
Of aristocratic birth.

To call someone's bluff.
To challenge the ruse of another, originally at cards.

Above board.
Openly.

To get above oneself.
To become conceited.

All in the same boat.
All in like circumstances.

A bolt from the blue.
A surprise.

To have a bone to pick with someone.
To dispute.

To make no bones about a thing.
To use plain speech.

A bookworm.
A lover of reading.

The boot is on the other leg.
The responsibility lies elsewhere.

To grow too big for one's boots.
To become conceited.

To draw the long bow.
To exaggerate.

To draw the bow at a venture.
To hazard a guess.

In the box (Law).
In the witness-box.

Brand-new.
Quite new.

Save your breath to cool your porridge.
Don't waste your energies.

To drop a brick.
To say the wrong thing.

It is as broad as it is long.
It comes to the same thing.

To bear the brunt.

To play the chief part—to have most of the trouble in an engagement or undertaking.

To kick the bucket.

To die.

Like a bull in a china shop.

A clumsy person in a delicate situation.

To take the bull by the horns.

To face dangers or difficulties boldly.

To Bunbury.

To give a false excuse for one's absence. The verb *to Bunbury* acquired some vogue from its occurrence in Oscar Wilde's play *The Importance of being Earnest.*

To miss the bus.

To miss an opportunity.

To beat about the bush.

Not to come to the point, to talk by circumlocution.

Butter fingers! (Cricket).

Reproachful remark to a cricketer who drops a catch—hence applied to any form of clumsiness.

To look as if butter would not melt in one's mouth.

To have an innocent appearance.

Let bygones be bygones.

Let the past be forgotten.

One cannot have one's cake and eat it.
One cannot both spend and keep one's money.

To take the cake (*or* the biscuit).
To surpass all expectations.

It sells like hot cakes.
Describing a great demand for some commodity.

Calf-love.
Transitory affection of youth.

To burn the candle at both ends.
To over-indulge oneself, to over-work.

To paddle one's own canoe.
To be independent of others.

To set one's cap at a man.
Said of a woman's effort to attract a man.

To cut a caper.
To jump about in a lively manner.

It is on the cards that . . .
It is quite likely to happen that . . . (Taken from fortune-telling with cards.)

To lay one's cards on the table.
To disclose one's plans. To make a frank statement.

To put the cart before the horse.
To reverse the right order of reasoning in a discussion.

To bell the cat.

To undertake a difficult enterprise (expression deriving from a fable).

To let the cat out of the bag.

To reveal a secret.

To grin like a Cheshire cat.

See *Introduction*, p. xvii above.

A cat's-paw.

A person used by another as an unsuspecting agent.

It is raining cats and dogs.

It is raining very heavily.

Catch as catch can.

To take one's chance.

Cave!

Beware! This Latin expression (pronounced ké vi) is popular with school-children. "To keep *cave*" is to be on the look-out.

As different as chalk from cheese.

Totally different.

To have an eye to the main chance.

To look after one's own material interests.

To give chapter and verse.

To substantiate an assertion, to prove a statement by details.

To checkmate (Chess).
To put a stop to the activities of another.

Cheek by jowl.
Close together.

To give three cheers for someone.
To acclaim someone. See "hip! hip! hurrah!" p. 186.

To pull the chestnuts out of the fire.
To do a difficult job for someone else, to be used as a tool.

Child's play.
A simple, easy matter.

A chip of the old block.
A true representative of one's stock.

To chop and change.
To be irresolute. To be always altering one's plans.

Christmas comes but once a year!
Quoted in order to justify the celebration of some happy occurrence.

To be in the City.
To be in business.

To be in clover.
To live in comfort.

To haul over the coals.

To compel by harsh means. (In Scott's *Ivanhoe* Front-de-Bœuf threatens to haul Isaac over the coals in order to enforce payment of money.)

To carry coals to Newcastle.

Said of a superfluous action. Cf. *Porter de l'eau à la mer.*

To cut one's coat according to one's cloth.

To live within one's means, not to be extravagant.

To be cock-a-hoop.

To be elated or pleased with oneself.

A cock and bull tale.

A fabrication.

According to Cocker.

Correct, in order, as it should be. (Cocker (1631–1705) wrote a book of arithmetic which went into 100 editions.)

To warm the cockles of the heart.

To cheer up.

Out in the cold.

Neglected.

A double-edged compliment.

A remark which may be taken both as flattering and the reverse.

To outrun the constable.

To incur debts. To live beyond one's means.

A constitutional.
A walk (especially for one's health).

To stay the course (Horse-racing).
To last out to the end.

To put oneself out of court (Law).
To speak or behave in such a way that one cannot command or is not entitled to a hearing.

To be sent to Coventry.
To be in disgrace.

Till the cows come home.
Indefinitely in respect of time.

To catch a crab (Rowing).
To dip one's oar too deep.

It is not cricket.
It is not fair play; said of an unworthy action.

As merry as a cricket.

Crocodile tears.
Pretended grief.

As the crow flies.
The actual distance between two places.

As cool as a cucumber.
Unperturbed.

To chew the cud.
To turn a thing over in one's mind.

To take one's cue from a person (Theatre).

Literally a cue is the end of one actor's speech which serves as a signal to the next speaker. Metaphorically it means to be guided in one's words and actions by those of another.

To be in one's cups.

To be intoxicated.

An ugly customer.

A rough fellow.

Cut and dried.

Stereotyped, narrow-minded.

To be at daggers drawn with someone.

To be bitter enemies.

As fresh as a daisy.

To go to Davy Jones's locker.

To be drowned at sea.

To keep something for a rainy day.

To hold something in reserve against adverse circumstances.

Happy as the day is long.

All in the day's work.

Inevitable.

To begin to see daylight.

To begin to understand.

High days and holidays.
Festivals.

To be in at the death (Hunting).
To get one's share of the spoils.

To hold on like grim death.
To cling fast to anything.

Third degree (Law).
Refinement of torture to extract confession of guilt.

Between the devil and the deep sea.
In a perplexing situation.

A rough diamond.
A good fellow with an unpolished exterior and manner.

On the distaff side.
Through the female line.

A dirty dog.
A term of affectionate abuse.

Every dog has his day.
Everyone has his opportunities.

A gay dog.
A *bon viveur.*

A dog in the manger.
One who keeps others from enjoying what one does not oneself enjoy.

To go to the dogs.
To take the road to ruin.

A dog's life.
A wretched existence.

In the doldrums.
Depressed in spirits.

Till Doomsday.
To the end of time.

Between you and me and the door-post.
i.e. Do not repeat to anyone what I am about to say.

Not out of the top drawer.
Not well born.

Dressed to kill.
Especially well dressed.

A drug on the market.
Too common to have any value.

Like a dying duck in a thunderstorm.
A description of a person in misery.

An ugly duckling.
The plain member of a family.

To throw dust in a person's eyes.
To mislead someone.

Not so dusty.
Not bad.

Double Dutch.
Unintelligible speech.

Dutch courage.
Courage engendered by drink.

A Dutch treat.
An outing or meal when everyone pays for himself.

To talk like a Dutch uncle.
To reprimand severely.

To be on edge.
To be in a nervous condition.

As sure as eggs is eggs.
Absolutely certain.

Out-at-elbows.
Shabby, poverty-stricken.

Elders and betters.
Those who claim respect and authority by reason of age and experience.

A white elephant.
A useless present or encumbrance.

To go off the deep end.
To behave in a reckless manner.

To keep one's end up (Cricket).
To persist courageously.

To get hold of the wrong end of the stick.
To misunderstand a situation.

To be at the end of one's tether.
To be at the end of one's resources.

To make both ends meet.
To make one's money suffice for all one's expenses.

All my eye and Betty Martin.
All nonsense.

To have a good eye.
To have aptitude for games (especially ball games).

There is more in it than meets the eye.
Said of a situation or a proposition which has a deeper meaning than at first appears.

Up to the eyes in work.
Fully occupied.

An eye-opener.
A surprise, a revelation.

To face it out.
To accept a situation with courage.

To fall foul of a person.
To arouse hostility in another.

To look *or* be far from well.
To look *or* be unwell.

Not to care a fig.
Not to care a brass farthing.
To be indifferent.

The fat is in the fire.
The result of letting out inadvertently something that causes a flare-up.

In fear and trembling.

A feather in one's cap.
Something to one's credit, a triumph.

To land on one's feet.
To arrive safely—to do well for oneself.

To be "hail fellow well met." See *Prose*, p. 93.
To be friendly towards all.

To sit on the fence.
To hover between two opinions and to refrain from expressing any view in particular.

To feel as fit as a fiddle.
To feel well in health.

To play second fiddle.
To play a secondary part.

To bet on the field.
To bet on all the horses excepting the favourite.

Not to care a fig.
To be indifferent.

A figure of fun.
A person of ludicrous appearance.

A round figure *or* in round figures.
An approximate amount.

To have a finger in the pie.
To interfere, to take part in a concern.

To twist someone round one's finger.
To have a great influence over someone.

To have at one's fingertips.
To know thoroughly.

A fire-eater.
One who is hot-tempered and quarrelsome.

To have other fish to fry.
To have other things to do.

To drink like a fish.
To drink heavily.

Like a fish out of water.
Out of one's element.

By fits and starts.
Intermittently.

An old flame.
A former love.

A flash in the pan.
Ostentatious effort of short effect.

To send a person off with a flea in his ear.
To compel someone to listen to something unpleasant about himself.

A mere flea-bite.
Not worth notice.

Neither flesh, fowl, nor good red-herring.
Nondescript.

To fly high.
To be ambitious.

A fly in the ointment.
A trifling detail which spoils the whole.

A fly on the wheel.
A person who overrates his own importance in some action or event.

An April fool.
See *Festivals and Seasons*, p. 247 below. Cf. *Poisson d'Avril.*

A fool's paradise.
To suppose a state of happiness or security when in reality it does not exist.

To put one's foot in it.
To say the wrong thing.

To put the best foot forward.
To do one's best.

Fore and aft (Nautical).
In front and behind.

On all fours.
On hands and knees.

To have a friend at court.
To have influence with those in authority.

Small fry.
Unimportant persons.

Out of the frying-pan into the fire.
To go from bad to worse.

To have the gift of the gab.
To be eloquent, to have the gift of speech.

What was he doing in that gallery?
A facetious mistranslation of Molière's *Que diable allait-il faire dans cette galère?*

To play to the gallery (Theatre).
To pander to low tastes.

A paying game.
A profitable undertaking.

To run the gauntlet.
To face opposition from many sides.

All his geese are swans.
Said of one who exaggerates the qualities or merits of his acquaintances.

To look a gift-horse in the mouth.
To criticise a gift.

To take the gilt off the gingerbread.
To destroy an illusion. To spoil an effect.

To give one the go-by.
To avoid someone purposely.

To get someone's goat.
To annoy someone.

To play the giddy goat.
To act foolishly.

Among the Gods.
In the cheapest gallery seats in a theatre.

Going, going, gone!
Expression used by auctioneers.

To go while the going is good.
To seize an opportunity.

For good and all.
Finally and irrevocably.

Too good to be true.

To cook a person's goose.
To thwart a person.

To be unable to say bo to a goose.
To be lacking in self-confidence.

A wild-goose chase.
A useless adventure.

To play gooseberry.
To play propriety for a pair of lovers.

To take for Gospel truth.
To believe implicitly.

There, but for the grace of God, go I!
An expression of thankfulness that one is not sharing someone else's fate.

It goes against the grain.
It is distasteful.

To teach one's grandmother to suck eggs.
To proffer superfluous advice.

Not to let the grass grow under one's feet.
To lose no time in getting to work.

A grass widow.
A wife whose husband is temporarily absent.

To bring grist to the mill.
To turn to profitable account.

Blowing great guns (Nautical).
Said of violent winds.

To take a hair of the dog that bit one.
To take still another drink in order to cure the after-effects of intoxication.

Without turning a hair.
Without flinching.

Like *Hamlet* without the Prince of Denmark.
i.e. The chief person being absent.

The iron hand in the velvet glove.
Brutality concealed under a kindly exterior.

To live from hand to mouth.
To live precariously.

To win hands down (Racing).
To win without effort. (French *à bride abattue.*)

Mad as a March hare.
Mad as a hatter.
See *Introduction*, p. xvii above.

To run like a hare.

To run with the hare and hunt with the hounds.
To play a double game.

A has-been.
One whose period of effectiveness is passed.

I take off my hat to so-and-so.
Means metaphorically "I admire him for something he has done."

To bury the hatchet.
To make up a quarrel.

To make hay while the sun shines.
To take advantage of an opportunity.

To keep one's head above water.
To survive misfortune.

To make neither head nor tail of a thing.
To fail altogether to understand a thing.

Hard of hearing.
Deaf.

To eat one's heart out.
To grieve bitterly.

To wear one's heart on one's sleeve.
To be always readily susceptible to the charms of others.

The seventh heaven.
The highest happiness.

Down-at-heel.
Shabby. In poor circumstances.

The common herd.
The general public.

Here we are again!
Expression used by clowns on their first entry in the pantomime.

To draw a red-herring across the trail.
To put off the scent, to mislead others.

Higgledy-piggledy.
In disorder.

Hip! Hip! Hurrah!
Exclamation of applause, used in response to the call for "Three cheers," *q.v.*

Hobby-horse or hobby.
A favourite occupation. (German, *Steckenpferd.*)

Hobson's choice.
No choice at all. (Hobson was an innkeeper who had a stable-full of horses nominally for one to choose from, but actually one had to take the next in order.)

To go the whole hog.
To carry an action or opinion to a logical conclusion.

To be in a hole.
To be in a predicament.

To pick holes in a person or thing.
To find fault.

A busman's holiday.
A holiday spent without change of occupation, *e.g.* as when the driver of a bus on holiday rides as a passenger.

By hook or by crook.
By some means or other.

To raise a hornets' nest.
To stir up trouble.

On the horns of a dilemma.
In a perplexing situation. A choice of evils.

To draw in one's horns.
To limit one's zeal or activity. (The metaphor is taken from snails.)

To flog a willing horse.
To overwork a good worker.

To flog a dead horse.
To waste one's efforts discussing a question already settled.

To back the wrong horse.
To be mistaken in one's presumptions.

To ride the high horse.
To assume airs of importance.

Tell it to the Horse Marines!
i.e. Comment on a story which is hard to believe.

Wild horses would not drag him there.
Nothing would induce him to do such and such a thing.

To reckon without one's host.
To ignore possible contingencies. Literally to miscalculate the cost of what one has obtained. The host here means the innkeeper with whom one has lodged.

To blow hot and cold.
To be changeable and unreliable.

At the eleventh hour.
At the last possible moment.

The small hours.
The early hours of the morning.

To eat a person out of house and home.
To abuse hospitality.

To get on like a house on fire.
To get on well with a person.

To eat humble-pie.
To adopt an apologetic air.

To get the hump.
To be depressed.

Huntin', shootin', and fishin'.
An expression alluding to the chief forms of sport. (At one period it became fashionable among the gentry to cut off the final "g" of the present participle *-ing*.)

The happy hunting-grounds.
Place where one finds what one wants, or where one at least hopes to do so.

To cut no ice.
To have no effect, to serve no purpose.

To break the ice.
To hazard the first step.

To walk on thin ice.
To take risks.

Honest Indian! (pronounced Injun).
"It's true."

Adding insult to injury.
To make matters worse.

To strike while the iron is hot.
To seize an opportunity.

To have too many irons in the fire.
To be engaged in too many undertakings at a time.

Every man Jack.
Everyone.

A Jack in office.
A fussy petty official.

Jack of all trades and master of none.
One who does everything a little and nothing well.

Before one can say Jack Robinson (or knife).
Very quickly.

Go to Jericho!
Go to the devil!

The patience of Job.
See the *Bible*, p. 16 above.

A Job's comforter.
See the *Bible*, p. 16 above.

As sober as a judge.

To stew in one's own juice.
To bear the result of one's own actions.

A pretty kettle of fish.
Said when affairs are in a state of muddle.

All done by kindness!
A self-commendatory phrase by way of explanation. (Borrowed from the patter of animal-trainers and conjurors.)

The King's English.
Correct English.

The kiss of Judas. See *Bible*, p. 17.
An act of treachery.

A knock-out (boxing).
A blow that ends the fight.

To know what's what.
To know all about something.

The land of Nod.
Sleep.

To rise with the lark.
To rise early in the morning.

Last but not least.

To swing the lead.
To pretend to work hard.

To turn over a new leaf.
To reform one's bad habits.

To take a leaf out of another's book.
To follow the example of another.

A leap in the dark.
To take a risk.

To take French leave.
To go without asking permission.

To pull someone's leg.
To make a joke at someone's expense.

To get up on one's hind legs.
To become aggressive.

To be on one's last legs.
To be desperate, to be in distress.

To put the lid on something.
To bring to an end, to finish off.

As large as life.
Life-size, evident, unmistakable.

In the limelight (Theatre).
Someone who is very much talked of is said to be in the limelight.

Crossing the Line.
Crossing the Equator in a ship.

To toe the line.
To conform to custom or discipline.

To keep a stiff upper lip.
To present a resolute front in adversity.

"Lived happily ever afterwards."
Customary ending to a fairy-tale.

Lock, stock and barrel.
Completely. (Referring to the parts of a gun.)

It is easy as falling off a log.
It is a simple undertaking.

The long and the short of it is . . .
It all comes to this.

As drunk as a lord.

Love in a cottage.
Marriage on slender income.

Cupboard love.
To try to win affection with some object in view—the cupboard being where provisions are kept.

Not for love or money.

Hard luck!

Exclamation of condolence at the misfortunes of another.

To leave in the lurch.

To abandon in an unpleasant situation.

An old maid.

A spinster.

The man in the street.

The average man.

To steal a march on someone.

To obtain a subtle advantage.

A mare's nest.

A sham or fraud.

Black Maria.

Police-van for prisoners.

Save the mark! (Archery).

Expression of irony or apology for an inappropriate statement.

As a matter of fact.

In truth.

A matter-of-fact person.

One who takes everything seriously or literally.

A square meal.

A substantial meal.

To jog another's memory.
To remind another of something.

Thankful for small mercies.

Drowning men catch at straws.

To cry over spilt milk.
To worry over what cannot be remedied.

Not in a month of Sundays.
Never.

Once in a blue moon.
Very rarely.

Moonshine.
Nonsense, deception.

The more the merrier.
Addition to the numbers of a happy gathering adds to its enjoyment. Originally this saying ended with: "the fewer the better pace."

The morning after the night before.
A description of the effects of over-indulgence in drink. This idea takes many forms in most languages.

Every mother's son.
Everyone.

To make a mountain out of a molehill.
To exaggerate a trifle.

Mud-slinging.
Maligning, abuse.

Mum's the word!
i.e. Keep silent!

To face the music.
To show moral courage in emergency.

As keen as mustard.
Enthusiastic.

To pass muster.
To be up to sample, to be deemed fit.

To return to our muttons.
To revert to the main topic. Facetious mistranslation of the French expression *revenons à nos moutons*.

To hit the nail on the head.
To draw the correct conclusion.

Caught napping.
Taken unawares.

To cut off one's nose to spite one's face.
To damage one's own interests in order to harm another.

Neck and crop.
Altogether.

Neck or nothing.
Everything or nothing (in the sense of taking risks).

Like looking for a needle in a bundle (old form: bottle) of hay.
Impossible to find.

To feather one's nest.
To get rich.

In the nick of time.
Just in time.

Dressed up to the nines.
Dressed elaborately, especially well dressed.

To talk nineteen to the dozen.
To be garrulous.

To follow one's nose.
To go straight on.

To keep one's nose to the grindstone.
To keep hard at work.

To have one's nose put out of joint.
To be superseded in another's favour.

It is nothing to write home about.
It is not worth consideration or even mentioning.

His number is up.
He is doomed.

A hard nut to crack.
A difficult problem to solve.

In a nut-shell.
In brief.

Sowing wild oats.
Indulgence in youthful dissipation.

Odds and ends.
Miscellaneous objects.

To burn the midnight oil.
To work late at night.

"Once upon a time."
Customary beginning to a fairy-tale.

"Open sesame."
This expression taken from the *Arabian Nights* is used as a noun to indicate the gaining entrance or access where difficulties present themselves.

To mind one's P's and Q's.
To be cautious in speech.

As fresh as paint.

To show a clean pair of heels.
To run away.

Beyond the pale.
Outside the limit of decency or respectability.

As flat as a pancake.

Part and parcel.
Essential part.

To be a pawn in the game (Chess).
To be made use of by another.

To hold one's peace.
To be silent.

He is not the only pebble on the beach.
There are others as good as he.

To take a person down a peg.
To humble a person.

A square peg in a round hole.
A man in a job for which he is not suited.

To peg out.
To die.

A penny for your thoughts!
What are you thinking about?

In for a penny, in for a pound.
What is once undertaken must be completed, there is no going back or withdrawing.

To turn an honest penny.
To earn money.

Penny wise, pound foolish.
Economical in small things, foolishly extravagant in large.

Robbing Peter to pay Paul.
To discharge an honourable debt by a dishonourable action.

To buy a pig in a poke.
To buy something without previous examination.

Pigs might fly.
The impossible might happen.

A bitter pill to swallow.
Something unpleasant that has to be endured.

From pillar to post.
From one predicament to another.

At a pinch.
In an emergency.

To be in the pink.
To be fit and well.

To pay the piper.
To bear all expenses.

To queer the pitch.
To spoil another's chances of success, especially by doubtful means.

To be in a tight place.
To be in a predicament.

Fair play.

To play fast and loose.
To be fickle.

Beside the point.
Irrelevant.

To stretch a point.
To go beyond what is strictly legitimate.

To be up the pole.
To be in a predicament.

Any port in a storm.
Any way out of a difficulty must be accepted.

To be beaten on the post (Horse-racing).
To come very near to winning.

To be left at the post (Horse-racing).
To fall behind at the start of a race.

The pot calls the kettle black.
i.e. One is as bad as the other. (Expression deriving from a fable.)

To take pot-luck with someone.
To join in a meal at which one had not been expected. (French *diner à la fortune du pot.*)

Given away with a pound of tea.
Included in the bargain. (French *pardessus le marché.*)

Keep your powder dry.
Don't waste your energies beforehand.

More power to your elbow!
An expression of good wishes.

Past praying for.
Beyond redemption, incapable of reform.

The proof of the pudding is in the eating.
The only test of quality is practice, not theory.

"Prunes and prisms."
An affected way of speaking.

To look *or* be pulled down.
To look *or* be unwell.

As pleased as Punch.
Highly delighted.

A sly puss.
A cunning person.

Queen Anne is dead.
i.e. an obvious truth.

To be on the *qui vive.*
To be on the look out.

Like a red rag to a bull.
Provoking, irritating.

Rag-tag-and-bobtail.
Disreputable rabble, undistinguished people.

As right as rain.

Not to know enough to come in out of the rain.
Said of a stupid unpractical person.

It never rains but it pours.
Misfortunes never come singly.

Rank and file (Military).
Ordinary people.

Not to care a rap.
To be indifferent.

To smell a rat.
To suspect that something is wrong.

Without rhyme or reason.

The blue riband of . . .
Emblem of supremacy in competition. (Derived from horse-racing.)

A right and left.
Literally shots which bring down a bird from each barrel of a gun.

To read the riot act.
To utter a severe warning.

To run riot.
To show lack of control.

To take a rise out of someone.
To provoke by good-natured chaff.

All roads lead to Rome.
All the same in the end.

To be on the rocks.
To be desperate, to be in distress.

To kiss the rod.
To submit to discipline.

To have a rod in pickle for someone.
To have punishment or admonition in readiness for someone.

Root and branch.
Thoroughly.

To know the ropes.
To know all about a thing or place.

What you lose on the roundabouts you make up on the swings.
(Referring to country fairs.)

To be in the running (Horse-racing).
To have a chance of success.

To be given the sack.
To be dismissed.

To be hardly worth one's salt.
To be good for nothing. (Not even worth the least costly part of what has been offered to a guest.)

To put salt on a bird's tail.
Used ironically to describe futile means of attaining an end.

As jolly as a sandboy.

The old school tie.
Emblem of a superior secondary education!

All at sea.
Perplexed.

To get one's sea-legs.
To become used to any special circumstances. (To become accustomed to the motion of a ship.)

Half seas over.
Intoxicated.

To run to seed.
To become intellectually or physically weak.

Shades of [*name*]!
Exclamation at some particular happening which would have outraged or surprised the person (usually historical) whose name is invoked.

To be shaken before taken.
Instruction sometimes found on medicine bottles.

To go on Shanks's pony (*or* mare).
To go on foot.

To lick into shape.
To train by severe discipline.

A black sheep.
A rogue.

As well be hanged for a sheep as a lamb!
If one risks punishment for a crime, then let the crime be worth while!

A sheet anchor.
A wholly reliable person.

Not off the top shelf.
Not well born.

To shilly-shally.
To hesitate.

When my ship comes home.
When I am rich.

To spoil the ship for a ha'porth (i.e. halfpenny-worth) of tar.
To economise on some small item of expenditure which would have completed the job satisfactorily.

To put one's shirt on. . . .
To risk everything in a bet.

That is where the shoe pinches.
Therein lies the defect or the difficulty.

Short and sweet.

All over bar the shouting.
The struggle is over and nothing remains but the cheering.

To know which side one's bread is buttered.
To be alive to one's own interests.

The wrong side of the blanket.
Illegitimacy.

Signed, sealed and delivered (Law).
Finally settled.

To sink or swim.

It's a sitter (Shooting).
An easy shot.

Six of one and half a dozen of the other.
It comes to the same thing.

At sixes and sevens.
Distracted.

A skeleton in the cupboard.
A family misfortune hidden from the outer world.

A skeleton at the feast.
A person whose presence casts a gloom on an occasion of rejoicing.

A sky-pilot.
A clergyman.

To wipe off the slate.
To forget the past.

To blow one's own trumpet.
To praise oneself.

To turn up trumps (Cards).
To succeed after apparent failure.

The whole truth, and nothing but the truth (Law).
Formula in the oath taken of witnesses.

Tub-thumping.
Street oratory (a tub being often used to raise the speaker above his audience); inflammatory speaking.

To do a good turn.
To render a service.

To turn turtle.
To overturn (of a ship).

To put two and two together.
To draw correct conclusions.

Two's company, three's none.

To take's to one's uncle.
To pawn.

The sleep of the just.
Very sound sleep.

To put to sleep (Boxing).
To knock an opponent senseless.

To laugh up one's sleeve.
To laugh at a person without showing it.

Slow but sure.

A slowcoach.
One who is slow of movement.

An old soldier.
An old humbug, one up to tricks.

Son of a gun.
A term of abuse, sometimes used affectionately.

To buy for a song.
To buy for very little.

To call a spade a spade.
To speak quite plainly.

To catch the Speaker's eye.
Any Member of Parliament wishing to speak must obtain the consenting sign from the Speaker; hence, to catch anyone's attention.

Spick and span.
Smart, neat.

To put a spoke in a person's wheel.
To delay or wreck a person's plans.

To throw up the sponge. (Boxing)
To abandon hope, to give up the fight.

To throw a sprat to catch a whale.
To risk what one has in the hope of getting something better.

To be born with a silver spoon in one's mouth.
To be born to comfort and ease.

The sport of kings.
Horse-racing.

On the spur of the moment.
Without preparation.

To win one's spurs.
To make a name for oneself. (Derived from the days of chivalry.)

All square.
Even.

A stand-by.
Something habitually relied on.

Stark, staring mad.

To fall between two stools.
To fail as a result of hesitating between two courses of action.

A storm in a tea-cup.
Much ado about nothing.

To make a long story short.
To be brief.

To catch at a straw.
i.e. An action of despair. (Refers originally to a drowning man.)

The last straw (breaks the camel's back).
The limit of endurance.

To be in queer street.
To be in difficulties (especially financial ones).

To have a second string to one's bow.
To have resources in reserve.

The struggle for life.
Connected with the idea of the "survival of the fittest" (see below).

The survival of the fittest.
An expression used by Charles Darwin in his *Origin of Species*.

To be in a brown study.
To be in a thoughtful mood.

To be stumped (Cricket).
A cricket term used metaphorically to express that one is outwitted or puzzled.

Stymied (Golf).
Prevented by the opponent's ball from making a desired stroke; metaphorically used for obstructed or hindered.

An Indian summer.
Hot weather in late autumn.

Sunday best *or* Sunday go-to-meeting.
Best clothes.

To be swollen-headed.
To be conceited.

To come down to brass tacks.
To turn to actual facts.

To twist someone's tail.
To annoy someone.

To be taken in and done for.
Used ironically to describe poor board and lodgings.

To tell tales out of school.
To reveal improperly the private information obtained on a privileged occasion.

Red tape.
Official obstruction or delay.

To catch a Tartar.
To have to deal with a difficult person.

Armed to the teeth.
Fully armed.

To be on tenterhooks.
To be in a state of excitement or anxiety.

Not to set the Thames on fire.
Not to create any stir.

To set a thief to catch a thief.

Too much of a good thing. See *Shakespeare*, p. 45.

To take time by the forelock.
To take the immediate opportunity.

Time, Gentlemen, please!
An expression used by the barman when the hour has arrived for him to close the bar.

To mark time.
To move feet as if marching, without progressing, hence to delay taking action.

To while away time.
To pass the time agreeably in doing nothing in particular.

Not to care a tinker's dam.
To be indifferent.

As warm as a toast.

Tom, Dick and Harry.
Anybody and everybody.

More know Tom Fool than Tom Fool knows.

To hold one's tongue.
To be silent.

To have one's tongue in one's cheek.
To conceal one's real thoughts.

The top of the morning!
A morning greeting.

To sleep like a top.
To sleep soundly.

A touch of the tar-brush.
A dash of negro blood in the veins.

To kick over the traces.
To break away from discipline or convention.

To moderate one's transports.
To calm oneself.

To be up a tree.
To be in a predicament.

The eternal triangle.
A love affair in which three persons are involved.

As right as a trivet.
(A trivet is an iron stand for a kettle.)

To work like a Trojan.
To work industriously.

To swear like a trooper.

Looking for trouble.
Doing something ill-advised; slang: "Asking for it."

To wear the trousers.
Said of a masterful woman.

To lay on with a trowel.
To exaggerate.

True blue.
Loyal to a good cause.

To blow one's own trumpet.
To boast.

There is no bubble in his trumpet.
He has the highest opinion of himself.

The truth, the whole truth, and nothing but the truth (Law).
Form of oath taken by witnesses in court.

Waifs and strays.
Abandoned, homeless children.

A walk-over (Horse-racing).
An easy victory.

To go by the wall.
To be thrust aside as useless.

To be a wallflower.
To be without partners at a dance.

Everyone taking in each other's washing.
An economic fallacy.

To get into hot water.
To get into trouble.

To be as weak as water.

Like water off a duck's back.
Without making any impression.

To be in a bad way.
To be unfortunate, in unhappy condition.

The way of all flesh.
The common lot of mankind.

To rub someone up the wrong way.
To annoy someone.

Wear and tear.
Natural dilapidation caused by time and usage.

Making heavy weather.
Exaggerating difficulties in an undertaking.

Under the weather.
Depressed, or unwell.

To outstay one's welcome.
Not to know when to leave a party or a house.

To go west.
To die.

Once in a while.
Occasionally.

On the whole.
All things considered.

Willy-nilly.
Inevitably. Cf. *Bon gré, mal gré.*

To take the wind out of another's sails.
To spoil another man's plans by anticipation.

Forty winks.
A short doze.

To be at one's wits' end.
To be at a loss.

An old wives' tale. Cf. *Bible*, p. 10.
Gossip.

To keep the wolf from the door.
To stave off starvation.

Out of the wood.
Out of danger.

Touch wood!
Expression used by superstitious persons when referring to their own good fortune. Cf. German *unberufen!*

To be unable to see the wood for the trees.
To have one's mental vision obscured by details.

Wool-gathering.
Absent-minded.

To eat one's words.
To take back a statement.

All the world and his wife.
Everyone.

If the worst comes to the worst.
However badly things may turn out.

PART III
ENGLISH TRADITION



I

HISTORY

This section has been divided into three groups: (1) Famous personages; (2) Famous utterances, and (3) Events and anecdotes. The arrangement is chronological. These do not necessarily represent the most important events, or include all the greatest figures in English history; but rather those personages and anecdotes which commonly remain fixed in our minds from our schooldays onwards.

(1) *Popular Titles of Famous Personages*

RICHARD CŒUR DE LION
King Richard I (1189–99).

THE BLACK PRINCE
Edward Prince of Wales (1330–76), the eldest son of Edward III. His title may derive from the black armour he wore in battle.

THE KING-MAKER
Richard Neville, Earl of Warwick and Salisbury (1428–71), the most powerful of the nobles during the Wars of the Roses, *q.v.*

BLUFF KING HAL
King Henry VIII (1509–47).

BLOODY MARY
Queen Mary I (1553–58), so called owing to her ardent persecution of the Protestants.

GOOD QUEEN BESS
Queen Elizabeth (1558–1603).

GLORIANA: Spenser's personification of Queen Elizabeth in *The Faerie Queene.*

THE SWAN OF AVON
Shakespeare (1564–1616).

THE WISEST FOOL IN CHRISTENDOM
James VI of Scotland (1566–1625), who became King James I of England in 1603 and was the first ruler of the United Kingdoms of England and Scotland.

THE MARTYR KING
King Charles I, reigned from 1625 till his execution in 1649.

THE MERRY MONARCH
King Charles II (1660–85).

BONNIE PRINCE CHARLIE, or THE YOUNG PRETENDER
Prince Charles Edward Stuart (1720–88), the grandson of King James II.

THE GREAT CHAM OF LITERATURE
Smollett's (1721–71) name for the great Dr. Johnson (1709–84).

THE GREAT COMMONER
William Pitt the Younger (1759–1806).

THE FIRST GENTLEMAN IN EUROPE
The Regent, later King George IV (1820–30).

THE SAILOR KING
King William IV (1830–37).

THE IRON DUKE
The Duke of Wellington (1769–1852), soldier and statesman.

THE SAGE OF CHELSEA
Thomas Carlyle (1795–1881), author.

THE GRAND OLD MAN
W. E. Gladstone (1809–98), the great Liberal statesman.

THE PRINCE CONSORT
"Albert the Good" (1819–61), the husband of Queen Victoria.

THE LADY OF THE LAMP
Florence Nightingale (1820–1910), reformer of hospital nursing.

(2) *Famous Utterances*

"Non Angli, sed Angeli."
St. Gregory the Great (Pope, 590–604), noticing fair-haired Anglo-Saxon children being sold in the slave-market at Rome, remarked, "They are not Angles, but Angels!"

"Who will rid me of this turbulent priest?"
Said by King Henry II (1154–89) in the hearing of certain knights in reference to the Archbishop of Canterbury, Thomas à Becket. These words led to the murder of Becket in 1170.

"Manners makyth man."
This was a motto on buildings founded by William of Wykeham (1324–1404).

"When Adam delved, and Eve span,
Where was then the gentleman?"
Inflammatory lines attributed to a preacher, John Ball, during the Peasants' Revolt, 1381.

"A horse, a horse, my kingdom for a horse!"

This cry is attributed to King Richard III on the field of battle when he was defeated at Bosworth in 1485. See Shakespeare's *King Richard III*, p. 52 above.

"It came with a lass, and it will go with a lass."

Dying words of King James V of Scotland (1513–1542) after the defeat of the Scots at the Battle of Solway Moss, 1542, on hearing the news of the birth of his daughter (afterwards Mary Queen of Scots). The words refer to the Royal House of Stewart.

"If I had served my God as faithfully as I have served my King, He would not have given me over in my grey hairs."

"Father Abbot, I am come to lay my bones among you."

Both these sayings are attributed to Cardinal Wolsey (1475–1530) on his death-bed. See Shakespeare's *King Henry VIII*, p. 51 above.

"Be of good cheer, Master Ridley, we shall this day light such a candle as, by God's grace, shall never be put out."

Words spoken by Hugh Latimer, Bishop of Worcester (1485–1555) when he and Nicholas Ridley, Bishop of London (1500?–55) were being burnt at the stake in Oxford in 1555.

"After I am dead, you will find 'Calais' written on my heart."

Words spoken by Queen Mary Tudor after the loss of Calais in 1558.

"Thy need is yet greater than mine."

Words spoken by Sir Philip Sidney (1554–86) when, himself mortally wounded in a cavalry skirmish outside Zutphen in 1586, he offered his water-bottle to a dying soldier.

"There is time to finish the game and beat the Spaniards too."

Sir Francis Drake (1540?–96), the admiral who defeated the Spanish Armada in 1588, was occupied in a game of bowls on Plymouth Hoe when the Spanish fleet was sighted.

"God blew with His wind, and they were scattered."

Words on the medal struck in commemoration of the defeat of the Armada, 1588.

"Remove that bauble."

The Long Parliament was dissolved on April 20th, 1653; these words were spoken by Oliver Cromwell (1599–1658) when ordering the mace to be removed from the Speaker's table in the House of Commons.

"Paint me, warts and all."

Oliver Cromwell's remark to an artist who was painting his portrait.

"I apologise for being such an unconscionable time dying."

Dying words of King Charles II (1660–85).

"Father, I cannot tell a lie."

A boyhood saying attributed to George Washington (1732–99), later the first President of the United States.

"I would rather be the author of that poem than take Quebec."

Said in reference to Gray's *Elegy* by General James Wolfe (1727–59) on his way to assault Quebec in 1759. See *Poetry*, p. 68.

"Born and bred in this country, I glory in the name of Briton."

Words spoken by King George III (1760–1820) in his first speech to Parliament, 1760.

"I am surprised at my own moderation."

Words spoken by Warren Hastings (1732–1818), Governor-General of British India, at his trial, which lasted from 1788 to 1795.

'England expects every man to do his duty."

Admiral Nelson's (1758–1805) signal to his fleet before the Battle of Trafalgar in 1805.

'Kiss me, Hardy."

Words spoken by Nelson to Captain Hardy, in whose arms he died, at the Battle of Trafalgar, 1805. Some have suggested that what he really said was, "Kismet, Hardy."

'Roll up the map of Europe, it will not be wanted these ten years."

Words spoken by William Pitt on hearing of the Battle of Austerlitz in 1805.

'Up, Guards, and at 'em!"

The command given by the Duke of Wellington (1769–1852) to the Guards on the field of Waterloo, 1815. Another version is, "Up, Guards, make ready!"

"The Battle of Waterloo was won on the playing-fields of Eton."

A saying attributed to the Duke of Wellington.

"We are not amused."

Expression of disapproval used by Queen Victoria (1837–1901) when Sir Robert Peel made a joke on a serious occasion.

"Dr. Livingstone, I presume."

Famous remark with which Henry Stanley (1841–1904) greeted David Livingstone (1813–73) at Ujiji in the heart of Africa in 1871, at the end of his search for the great missionary.

"Peace with honour."

Disraeli's comment on the Treaty of Berlin in 1878.

(3) *Events and Anecdotes*

ALFRED THE GREAT

Alfred the Great, King of the West Saxons (871–901), while resting incognito in a cottage, was asked by the housewife to watch her cakes in process of baking; Alfred carelessly allowed them to burn, and was suitably scolded by the housewife who did not suspect his identity.

CANUTE

Canute (1016–35), King of England, Norway and Denmark, wished to prove to flattering attendants the infallibility of princes. Seated one day on the seashore at Bosham, and fearing that the rising tide might compel him to move, he addressed the sea with the vain command, "Thus far and no farther."

WILLIAM THE CONQUEROR

William of Normandy (King of England from 1066 to 1087) landed at Hastings in 1066, a date known to all Englishmen, even to those who remember no others!

HENRY I

After the drowning of his son and heir when the White Ship was wrecked in 1120, King Henry I (1100–35) is said never to have smiled again. He is supposed to have died from eating a surfeit of lampreys.

RICHARD THE LION-HEARTED

Richard the Lion-Hearted (Cœur de Lion), King of England (1189–99), on his return from the Crusades, was captured in Austria and confined in a prison. By singing outside many castles a favourite song of Richard's, his faithful troubadour, Blondel, at last discovered the whereabouts of the prison.

KING JOHN

King John (1199–1216) under pressure from his nobles signed the *Magna Charta* (the first important English Charter of Liberties) on the field of Runnymede in 1215. The story of his having lost all his baggage and much treasure while crossing the estuary of the Wash is common knowledge.

ROBERT THE BRUCE

Robert the Bruce, King of Scotland (1306–29), took courage from watching a spider which after six failures succeeded in attaching its thread to a beam. Bruce himself had failed six times in battle against the English, but was never again defeated.

THE BATTLE OF CRÉCY

At the Battle of Crécy in 1346 King Edward III

refused to send aid to his son the Black Prince, saying, "Let him win his spurs."

THE BURGHERS OF CALAIS

After the English conquest of Calais in 1347, Queen Philippa (the wife of King Edward III), moved by the appeal of the six chief burghers of the town, persuaded the King to spare the lives of the inhabitants.

THE FOUNDING OF THE ORDER OF THE GARTER

The foundation of this noble Order, *c.* 1344, is connected with the French motto, *Honi soit qui mal y pense*, which was used by King Edward III on the occasion of his picking up a lady's garter at a state ball.

THE WARS OF THE ROSES

In the civil wars between the rival houses of York and Lancaster (1455 to 1485) the white and the red rose were taken as the respective badges of the two opposing parties.

THE DUKE OF CLARENCE

George, Duke of Clarence (1449–78), a brother of King Edward IV, while a prisoner in the Tower is said to have met his death by drowning in a butt of malmsey wine.

THE PRINCES IN THE TOWER

One of the most familiar tragic tales in English history is that of the murder of the two young sons of King Edward IV (King Edward V and Richard Duke of York) in the Tower of London in 1483, by their uncle, who then became King Richard III.

THE FIELD OF CLOTH OF GOLD

On account of splendid pageantry this name was given to the famous meeting of Henry VIII of England and Francis I of France near Calais in 1520.

SIR WALTER RALEIGH

Sir Water Raleigh (1552?–1618), courtier, traveller and soldier, may be regarded as a typical "Elizabethan." On a certain occasion, in order that Queen Elizabeth should not soil her shoes, he spread his cloak on the ground before her.

SINGEING THE KING OF SPAIN'S BEARD

During 1587, when preparations were on foot for the launching of the Armada against England, Sir Francis Drake led an expedition to Cadiz and destroyed much shipping in the harbour. This was spoken of as singeing the King of Spain's beard.

GUY FAWKES

Guy Fawkes (1570–1606) was an English conspirator engaged in the so-called Gunpowder Plot, the object of which was to blow up the King (James I) and members of Parliament. He was arrested in the cellars of the Houses of Parliament on November 5th, 1605, and this date has ever since been observed as Guy Fawkes' Day, when he is burnt in effigy and fireworks are let off all over the country. Long before the actual date it is the habit of little boys of the poorer classes to beg pennies from passers-by towards the expenses of the "Guy" they are going to burn on November 5th.

"THE MAYFLOWER"

The name of the ship in which the first English settlers, known as the Pilgrim Fathers, sailed to America, where they landed in 1620, and founded the colony of Plymouth in New England.

PRIDE'S PURGE

In 1648 Colonel Pride and a body of soldiers expelled those members of the so-called Long

Parliament (1640–53) who were favourably disposed towards King Charles I. This wholesale expulsion is familiarly called Pride's Purge.

VAN TROMP AND THE BROOMSTICK

During the Dutch Wars in the seventeenth century the famous Dutch Admiral Van Tromp had boasted that he would sweep the English off the Channel, and after an action in 1652 it is alleged that he caused a broom to be affixed to the mainmast of his ship.

THE GREAT PLAGUE AND THE GREAT FIRE

The Great Plague of London in 1665 was followed in the next year by the Great Fire of London.

NEWTON AND THE APPLE

Sir Isaac Newton (1642–1727) is said to have discovered the laws of gravity by watching an apple fall to the ground.

THE SOUTH SEA BUBBLE

The South Sea Bubble was the name given to the famous financial crash in the City of London in 1720. The object of the South Sea Company (1710–1720) was to buy up the National Debt and to have the sole privilege of trading with Spanish America.

BONNIE PRINCE CHARLIE

Bonnie Prince Charlie (1720–88), the "Young Pretender" to the throne of Britain, is the hero of many romantic episodes. His escape with the help of Flora Macdonald is famous in song and story.

THE BLACK HOLE OF CALCUTTA

The Black Hole of Calcutta is the name given to the small cellar in Calcutta, in which in 1756 Suraj ud-Dawla confined one hundred and forty-six English men and women, of whom only twenty-three came out alive.

James Watt and the Boiling Kettle

James Watt (1736–1819), the famous engineer, as a little boy discovered the force of steam by watching a kettle boil.

The Boston Tea-party

The English Government had imposed a tea duty on the American colonies. In 1773 a large quantity of tea shipped to Boston was on arrival seized and thrown into the harbour by a number of young Americans disguised as Red Indians. This violent act of protest was afterwards known as the Boston Tea-party.

George Stephenson

The name of George Stephenson (1781–1848) is associated with the first development of locomotives and trains. His first locomotive ran in 1814.

The Great Exhibition

The Great Exhibition, the first of its kind ever held in Europe, owed its inception to the Prince Consort; it occupied a site in Hyde Park in 1851. The Crystal Palace, which was its main building, was afterwards transferred to Sydenham, where it was destroyed by fire in 1936.

II

FICTITIOUS CHARACTERS

A certain number of figures in the vast field of English tradition and letters have attained to such fame that their names at once conjure up certain characteristics. The following list cannot claim to be comprehensive, but it certainly contains no name unfamiliar to the general reader.

I have given only a very brief list of Shakespearean characters, since an acquaintance with the plays of Shakespeare is presumed on the part of all who use this book.

Types

JOHN BULL
: Personification of the typical Englishman.

UNCLE SAM
: Generic term for Americans.

TOMMY ATKINS
: The English soldier.

JACK TAR
: The English sailor.

MRS. GRUNDY
: Imaginary upholder and defender of rigid propriety.

SMITH MINOR
: The typical schoolboy.

PADDY
: Generic name for an Irishman.

JOCK
Generic name for a Scot.

TAFFY
Generic name for a Welshman.

'ARRY AND 'ARRIET
Typical Cockney romantic couple.

DARBY AND JOAN
An aged and devoted couple.

COLONEL BLIMP
The creation of the cartoonist David Low, though of recent appearance, has certainly come to stay. He is typical of the commonplace, self-opinionated, rather stupid English gentleman.

Legendary

DICK WHITTINGTON
An actual Lord Mayor of London in 1397, 1406 and 1419. Around his name has grown a popular legend that he came to London as a boy to seek his fortune, accompanied by his cat. The story is a favourite one in pantomimes.

LADY GODIVA (1040–80)
Godiva was the wife of Leofric, Earl of Mercia. The story is that he had imposed a tax on the inhabitants of Coventry, and she begged him to remit it; he jestingly promised so to do if she would ride naked through the streets of Coventry; this she did, and Peeping Tom (see p. 233 below), who, contrary to order, looked on, was struck blind.

SANTA CLAUS
Originally St. Nicholas, but in England confused with Father Christmas, who fills the stockings which children hang up on Christmas Eve.

ROBIN HOOD (THE OUTLAW), MAID MARIAN (HIS WIFE), AND HIS MERRY MEN

Celebrated in many ballads, in Shakespeare, and in Walter Scott. The most famous of the Merry Men were Little John and Friar Tuck.

KING ARTHUR AND THE KNIGHTS OF THE ROUND TABLE

The chief heroes of early British legend. Made famous in literature by Sir Thomas Malory and Tennyson.

THE ADMIRABLE CRICHTON

The *beau ideal* of a scholar and a gentleman.

Popular

PUCK, OR ROBIN GOODFELLOW

A good-humoured spirit of mischief.

QUEEN MAB

Queen of the fairies.

OLD NICK

The Devil.

PUNCH AND JUDY AND DOG TOBY

The main characters in the English *guignol.*

PEEPING TOM

An over-curious person. See Lady Godiva, p. 232.

PAUL PRY

An interfering person.

Ballads

JOHN PEEL

Famous master of hounds. See *Songs and Ballads*, p. 110.

JOHN GILPIN

Hero of a famous ride. See *Poetry*, p. 70.

DICK TURPIN

Celebrated highwayman. The famous ride from London to York is wrongly attributed to him!

THE VICAR OF BRAY

A parson who changes his politics with the times. See *Songs and Ballads*, p. 118.

Shakespeare

SIR JOHN FALSTAFF

A fat, sensual, boastful, mendacious and humorous knight. (*King Henry IV*, *The Merry Wives of Windsor*.)

JACQUES

The melancholy and cynical moraliser. (*As You Like It*.)

CORDELIA

The youngest of the King's three daughters, and the only one who loves him. (*King Lear*.)

HAMLET

The melancholy, philosophising Prince of Denmark. (*Hamlet*.)

SHYLOCK

The grasping Jew. (*The Merchant of Venice*.)

BOTTOM

The rustic weaver, who fancies he can do everything, and better than anyone else. (*A Midsummer Night's Dream*.)

BENEDICK

One regarded as a confirmed bachelor, who eventually marries. (*Much Ado About Nothing*.)

OTHELLO

An Oriental soldier of high rank, consumed by jealousy. (*Othello.*)

IAGO

An apparent friend, in reality a treacherous enemy. (*Othello.*)

ROMEO AND JULIET

The "pair of star-crossed lovers." (*Romeo and Juliet.*)

CALIBAN

An ugly, mis-shapen, semi-human monster. (*The Tempest.*)

Literary

POOH-BAH

Minister of State holding many offices. (W. S. Gilbert (1836–1911), *The Mikado.*)

MRS. MALAPROP

Old lady who is constantly using the wrong word for the right thing. This has given rise to the word "malapropism." (R. B. Sheridan (1751–1816), *The Rivals.*)

A GAY LOTHARIO

A wild young lover, a heartless libertine. (Nicholas Rowe (1674–1718), *The Fair Penitent.*)

BOX AND COX

Two characters in a once famous farce by J. M. Morton (1811–91), who unknown to each other occupied the same room, one by night and the other by day. From this is derived the expression, "To play Box and Cox."

ROBINSON CRUSOE

The hero of Defoe's famous novel based on the

adventures of Alexander Selkirk, who was cast away on a desert island. (Defoe (1661–1731), *Robinson Crusoe*. See *Introduction*, p. xvi, and *Poetry*, p. 70.)

MAN FRIDAY

Robinson Crusoe's native servant. Type of devoted follower. (Defoe, *Robinson Crusoe*.)

RIP VAN WINKLE

The man who woke up to a changed world, after having slept for twenty years. (Washington Irving (1783–1859), *Rip Van Winkle*.)

FRANKENSTEIN

The principal character in a novel, who creates a monster which becomes his enemy. (Mary Shelley (1797–1851), *Frankenstein*.)

MR. JORROCKS

The most famous character in fiction connected with the hunting-field. (R. S. Surtees (1803–64). *Jorrocks's Jaunts and Jollities; Handley Cross*.)

BECKY SHARP

The female impersonation of high intelligence unaccompanied by qualms of conscience. (Thackeray (1811–63), *Vanity Fair*.)

UNCLE TOM

Old negro hero of the famous novel on American cotton plantations in the days of slavery. (Mrs. Harriet Beecher Stowe (1811–96), *Uncle Tom's Cabin*.)

HIAWATHA

Red Indian hero of Longfellow's epic poem of Red Indian life. The poem is written in a peculiar metre and has often been parodied. (H. W. Longfellow (1807–82), *The Song of Hiawatha*.)

MR. SAMUEL PICKWICK

A simple-minded but lovable and benevolent old gentleman. (Dickens (1812–70), *Pickwick Papers.*)

MR. MICAWBER

Always waiting for something to turn up. (Dickens, *David Copperfield.*)

URIAH HEEP

A cringing hypocrite and abject toady. (Dickens, *David Copperfield.*)

OLIVER TWIST

The boy who always asked for more. (Dickens, *Oliver Twist.*)

BILL SIKES

A typical low-class ruffian and bully. (Dickens, *Oliver Twist.*)

THE ARTFUL DODGER

John Dawkins, a young thief up to every artifice and trick. (Dickens, *Oliver Twist.*)

MARK TAPLEY

The man who was always jolly under any circumstances. (Dickens, *Martin Chuzzlewit.*)

MRS. SARAH GAMP

A monthly nurse, famous for her umbrella and her constant allusions to the imaginary Mrs. Harris. (Dickens, *Martin Chuzzlewit.*)

MRS. HARRIS

A non-existent person made the subject of anecdotes. "There ain't no sich a person." (Dickens, *Martin Chuzzlewit.*)

PECKSNIFF

A canting hypocrite. (Dickens, *Martin Chuzzlewit.*)

SCROOGE

A typical old miser. (Dickens, *A Christmas Carol.*)

TOM BROWN

Typical schoolboy. (Thomas Hughes (1822–96), *Tom Brown's Schooldays.*)

ERIC

The too model schoolboy. (Dean Farrar (1831–1903), *Eric, or Little by Little.*)

LONG JOHN SILVER

A pirate. (R. L. Stevenson (1850–94), *Treasure Island.*)

JIM HAWKINS

Cabin-boy hero. (R. L. Stevenson, *Treasure Island.*)

JEKYLL AND HYDE

The man with a dual personality, one virtuous, the other vicious. (R. L. Stevenson, *Dr. Jekyll and Mr. Hyde.*)

SHERLOCK HOLMES AND DR. WATSON

The famous detective and his confidant. (Conan Doyle (1859–1930), *Sherlock Holmes.*)

PETER PAN

The boy who wouldn't grow up. (J. M. Barrie, (1860–1937), *Peter Pan.*)

RAFFLES

A gentleman burglar. (E. W. Hornung, *Raffles*, 1899.)

III

LOCALITIES

In this section will be found the names of the better-known features of London, such as districts, streets, buildings, monuments, and the like, together with the ideas with which each is associated in the minds of most Englishmen. The purpose of this section is purely literary, and it is in no sense intended as a guide to the topography of London.

I have also included the names of a few towns which are popularly credited with peculiar characteristics.

Any inhabitant of London is theoretically a *Cockney*, but the term is generally applied to the inhabitants of the poorer districts of the East End, who are said to talk with a *Cockney accent.*

The chief accents recognised by the general public are: *Cockney*, Lancashire, Yorkshire, Somerset, Devon, Welsh, Scotch-English, Irish-English, and the so-called *Oxford accent.*

London

In the following list will be found the better known districts, streets, and monuments of London, together with their principal characteristics.

The City

The term "the City" is now applied only to the central business quarter of London, which includes the Bank of England (known as the "Old Lady of Threadneedle Street") and the Stock Exchange.

Aldgate Pump and Temple Bar represent the eastern and western limits of the City of London.

Among the most famous buildings in "the City" are: the Tower of London, known as "the Tower"; the Mansion House, the residence of the Lord Mayor; the Guildhall, where State and City banquets are given; and St. Paul's Cathedral, the masterpiece of Christopher Wren, who rebuilt the churches of London after the Great Fire of 1666. The inscription round the inner dome is familiar to every schoolboy: *si monumentum requiris circumspice.*

THE EAST END

Collective name given to the poorer districts east of the City.

THE WEST END (INCLUDING MAYFAIR)

Residential and shopping quarters of the well-to-do.

WHITECHAPEL

The home of the Cockney. The poorer Jewish quarter.

LIMEHOUSE

The Chinese quarter in the East End.

THE DOCKS

London's mercantile shipping centre.

SOHO

The foreign quarter in the heart of London, where many small Italian and French restaurants are to be found in close proximity.

WHITEHALL

Government offices. Cf. the Quai d'Orsay and the Wilhelmstrasse.

WESTMINSTER

The district of Westminster, which by reason of

its independent origin is technically known as the City of Westminster, contains Westminster Abbey (often referred to as "the Abbey") and the Houses of Parliament. The House of Commons is often referred to as "the House," and the House of Lords as "the Lords;" the large clock in the main tower of the building is called Big Ben.

CHELSEA

BLOOMSBURY

Artists' quarters.

COVENT GARDEN

The Opera House.

Fruit, flower and vegetable market.

SMITHFIELD

Meat market.

BILLINGSGATE

Fish-market and fish-wives. The term *Billingsgate* has come to be used generically for coarse language, owing to the rough mode of speech traditionally attributed to the local sellers of fish.

CALEDONIAN MARKET

A weekly market held on Fridays, where second-hand goods of every description are sold.

FLEET STREET

Newspaper offices, and journalism in general.

CHARING CROSS ROAD

Second-hand book-shops.

SHAFTESBURY AVENUE

Theatres. Cheap ready-made dress shops.

TOTTENHAM COURT ROAD

Furniture shops.

WARDOUR STREET

To-day almost entirely occupied by cinema companies' offices; formerly a street of bric-à-brac shops.

PICCADILLY CIRCUS

THE STRAND

LEICESTER SQUARE

To-day mainly given over to theatres and large cinemas. The fountain in the centre of Piccadilly Circus is famous for Alfred Gilbert's statue of Eros which surmounts it, and for the matronly "flower-girls" who sell their flowers at its base.

THE EMBANKMENT

The highway flanking the River Thames on its north bank, extending, with interruptions, from Blackfriars to Chelsea. The London Cleopatra's Needle is situated on the Embankment.

HARLEY STREET

Harley Street and its tributaries are associated with the medical profession.

THE TEMPLE AND THE INNS OF COURT

From early times the Temple and the Inns of Court have been the home of the legal profession. To-day they are occupied by that branch of the profession which practises at the Bar.

TRAFALGAR SQUARE

A large open space at the top of Whitehall, where stands the high column bearing the statue of Lord Nelson; at the base are four lions which were designed by Landseer, the famous painter of animals.

PALL MALL

ST. JAMES'S STREET

Here are situated the larger men's clubs.

BOND STREET

The street of fine shops *par excellence*. Cf. the Rue de la Paix.

BUCKINGHAM PALACE

The town residence of the King and Queen.

THE HORSE-GUARDS

The building in Whitehall connected with the regiment of Horse-Guards, where two mounted horsemen are stationed day and night.

BURLINGTON HOUSE

The home of the Royal Academy of Arts. Several other learned societies have their quarters in the precincts.

SCOTLAND YARD

The headquarters of the police. In detective fiction referred to as "the Yard."

THE OLD BAILEY

The Central Criminal Court.

THE OLD VIC

The familiar appellation of the Royal Victoria Hall, a kind of national theatre at popular prices.

NOTED TAVERNS

The following inns were all noted for their literary associations. The first is the only one which still exists, and it may be regarded as typical of the old "City taverns." Such taverns were variously known as "ordinaries," "chop-houses," and "coffee-houses."

The Cheshire Cheese, Fleet Street, frequented by Dr. Johnson and his circle.

The Mermaid Tavern, Bread Street, favourite haunt of Elizabethan writers.

The Tabard, Southwark, the meeting-place of Chaucer's *Canterbury Pilgrims*.

The Boar's Head, Eastcheap, the lodging of *Falstaff*.

HYDE PARK, which includes Rotten Row, with its special provision for riders, and the Serpentine, where there is boating and swimming in summer.

ST. JAMES'S PARK

REGENT'S PARK

KENSINGTON GARDENS

HAMPSTEAD HEATH, a large open space in North London, traditionally associated with the celebration of the Londoner's Bank Holiday.

THE ZOOLOGICAL GARDENS, known as "the Zoo."

KEW GARDENS

Botanic gardens.

OTHER PLACES

WIGAN

A typical Lancashire manufacturing town, which is frequently made the butt of music-hall jokes.

MANCHESTER

The second town to London for importance, infamous for its heavy rainfall!

BRIGHTON

The nearest seaside resort to London, once very fashionable. In lighter literature "the seaside" *par excellence*.

ABERDEEN

A Scotch coast town, whose inhabitants in anecdote have an undeserved reputation for meanness.

BLACKPOOL

The popular seaside resort of the Lancashire and Yorkshire factory-hands.

GRETNA GREEN

Here in a blacksmith's shop runaway marriages are solemnised.

LAND'S END TO JOHN O' GROATS

The extreme south-west and north-east limits of England and Scotland.

IV

NATIONAL FESTIVALS AND SEASONS

This section has for purposes of convenience been arranged in calendar form. It will be noted that four times a year the Banks are officially closed, and the general public are wont to make these holidays an excuse for merrymaking. The August Bank Holiday always witnesses a vast migration to the seaside.

JAN. 1.—New Year's Day is more generally celebrated in Scotland than in England.

JAN. 6.—Twelfth Night. The closing day of the Christmas festivities. In olden days the occasion for a bean-feast with its traditional celebration.

FEB. 14.—St. Valentine's Day. This date is made the occasion for the sending of cards decorated with emblems and messages of love. Formerly this was treated somewhat seriously, but in later times it has degenerated into a form of joke.

MARCH 1.—St. David's Day. Patron saint of Wales: emblem, a leek.

MARCH 17.—St. Patrick's Day. Patron Saint of Ireland: emblem, a shamrock.

Easter, being a "moveable feast," occurs in March or April; this naturally affects several dates before and after: Shrove Tuesday—celebrated by eating pancakes—can fall in February or March,

Whitsun in May or June. Easter Monday and Whit Monday are Bank Holidays. In England, as in other Christian countries, eggs play a part at Easter.

APRIL 1.—All Fools' Day, when it is permissible to make fools of one's friends.

APRIL 23.—St. George's Day. Patron Saint of England: emblem, a rose.

MAY 1.—May Day. In olden days there were traditional celebrations in every village, including country dancing round the maypole, the choosing of the May Queen, etc.

JULY 15.—St. Swithin's Day. It is supposed that if rain falls on this day it will continue for forty days.

THE 1ST MONDAY IN AUGUST.—August Bank Holiday.

AUGUST 12.—The opening of the grouse-shooting season. This date is referred to as "the Twelfth."

SEPTEMBER OR OCTOBER.—Harvest Home, the celebration in churches of the harvest thanksgiving, falls either at the end of September or in early October.

SEPTEMBER 29.—Michaelmas.

NOV. 5.—Guy Fawkes Day. See p. 228 above.

NOV. 9.—The date of the Lord Mayor's Show in London, when the new Lord Mayor drives in procession through the City.

NOV. 30.—St. Andrew's Day. Patron saint of Scotland: emblem, a thistle.

DEC. 24.—Christmas Eve.

DEC. 25.—Christmas Day. The celebration of Christmas in England takes various forms: the hanging out of children's stockings to be filled with presents

by Santa Claus; the singing of Christmas carols by singers known as waits; the decoration of churches and houses with holly and mistletoe; and the eating of special traditional fare.

DEC. 26.—Boxing Day, a Bank Holiday.

DEC. 31.—New Year's Eve.

V

NATIONAL SPORTS

Very few games or sports are nowadays confined to any one country, for in recent times most of them have become international. The only sport still peculiar to these islands is fox-hunting, which has always played such an important part in country life, and still preserves its old traditions. There is a special literature connected with fox-hunting which is familiar to all who engage in this sport; the most famous writer on the subject is Robert Smith Surtees (1803–64), the author of *Jorrocks's Jaunts and Jollities* and *Handley Cross* (see p. 236 above).

Certain localities in the British Isles are associated with various sporting events to the extent that their names immediately suggest the sport concerned.

Horse-racing

Ascot.—The most fashionable of all race-meetings. It is attended by the Royal Family, and there is a "Royal Enclosure," to which special admission has to be obtained.

Newmarket.—A great racing and training centre since the seventeenth century.

Epsom.—The scene of the Derby, the most popular of all flat races in England.

Goodwood.—The last fashionable flat race-meeting of the year at the end of the London season.

AINTREE (near Liverpool).—The scene of the Grand National, the most famous of all steeplechases.

FOX-HUNTING.—The pursuit of foxes across country by persons on horseback. The hunt is also followed by persons on foot.

HUNTING WITH HARRIERS.—The hunting of hares with small hounds called harriers, the followers being mounted.

BEAGLING.—The hunting of hares with small hounds called beagles, the followers being on foot.

OTTER-HUNTING.—The hunting of otters with dogs called otter-hounds.

COURSING.—The most famous greyhound race is run for the Waterloo Cup, at Altcar (near Liverpool).

MOTOR-RACING.—Brooklands is the most famous track in England.

YACHT-RACING.—The most important and fashionable meeting for yachts of all classes is held annually at Cowes immediately after Goodwood. The Royal Yacht Squadron headquarters at Cowes, to which only a select few are admitted, corresponds to the Royal Enclosure at Ascot, *q.v.*

ROWING (see *Introduction*, p. xxv).—Many "regattas" are held, especially on the River Thames, of which that at Henley is the most important and fashionable. Here there are races between rival "eights" and "fours." The best known race is between single scullers for the Diamond Sculls.

TENNIS.—Wimbledon is the scene of the most important annual championship meeting, at which there is international competition.

GOLF.—The game is often referred to as "the Royal and Ancient," after the name of the golf-club founded at St. Andrew's in 1754.

CRICKET (see *Introduction*, p. xxv). Two famous London grounds are Lord's, the headquarters of the M.C.C. (Marylebone Cricket Club), and Kennington Oval, popularly called "the Oval." "Test matches" are those played between All-England and Colonial teams. By far the most important are those between England and Australia, in which the victors gain the mythical "ashes," which are competed for afresh in the following series; these matches are played alternately in England and Australia.

RUGBY FOOTBALL.—Popularly called "Rugger." The most famous ground in the south of England is Twickenham.

ASSOCIATION FOOTBALL.—Popularly called "Soccer." The Cup Final is played annually at Wembley.

BOXING.—Often referred to as "the noble art of self-defence."

VI

NATIONAL DISHES

In this section will be found a list of the better-known cakes, dishes, and beverages peculiar to the British Isles. For the most part the selection is confined to those whose names give little or no indication of their constituent parts.

Stews, Meat, and Poultry, &c.

SHEPHERD'S PIE, OR COTTAGE-PIE
: A pie consisting of minced meat and potato.

TOAD-IN-THE-HOLE
: Steak, or sausages, wrapped in batter.

LANCASHIRE HOT-POT
: A meat stew made according to a famous Lancashire recipe.

IRISH STEW
: A meat stew.

SCOTCH BROTH
: A soup containing barley and vegetables.

STEAK-AND-KIDNEY PUDDING
: A suet pudding containing meat, &c., a typical English dish!

SILVERSIDE
: Boiled and salted beef.

MELTON MOWBRAY PIES
: Pork pies.

BUBBLE-AND-SQUEAK

Cold boiled meat fried up with potato and cabbage.

HAGGIS

An exclusively Scottish dish composed of entrails of sheep mixed with oatmeal, suet, &c., served in the sheep's stomach in which they are boiled.

BATH CHAPS

Meat cut from the cheeks of a pig.

PORRIDGE

Oatmeal boiled with water or milk; a staple food in Scotland.

YORKSHIRE PUDDING

Batter served with roast beef.

Savouries

WELSH RAREBIT (pronounced *Rabbit*!)

Toasted cheese.

SCOTCH WOODCOCK

Scrambled eggs with anchovy.

Puddings

ROLY-POLY PUDDING

Boiled suet roll, to be eaten with jam.

SPOTTED DOG

Suet pudding containing currants or sultanas.

CHRISTMAS PUDDING

Rich plum-pudding, eaten at Christmas time.

MINCE-PIES

Pastry filled with "mincemeat," which consists of candied peel, dried fruits, almonds, &c. Eaten at Christmas time.

TRIFLE

Sponge-cake and jam, covered with custard and, if possible, enlivened with a dash of liqueur!

Cakes and Buns

BANBURY CAKES

BATH BUNS

CHELSEA BUNS

SALLY LUNNS, bread-cakes from the North of England, intended to be toasted and eaten hot.

MUFFINS AND CRUMPETS

Bread-cakes, intended to be toasted and eaten hot with butter, at tea-time. Characteristic of the English "five o'clock tea" in the winter months.

HOT CROSS BUNS

Buns with a cross stamped thereon. Eaten on Good Friday.

SWISS ROLL

A sponge-cake roll with jam.

MAIDS-OF-HONOUR

Tarts spread with baked custard.

SHORTBREAD

A slightly sweetened cake, of a biscuit-like texture, as made in Scotland.

SCONES

Bread-cakes, as made in Scotland. There are countless varieties.

Cream, and Cheeses

DEVONSHIRE AND CORNISH CREAM

Cream rendered thick by a peculiar process of scalding.

DOUBLE GLOUCESTER

A cheese.

BLUE WENSLEYDALE

A cheese.

Drinks

GINGER-BEER

GINGER-ALE

Effervescent drinks of a non-alcoholic nature, *not* made from beer! Ginger-beer is popularly called *Ginger-pop.*

SHANDYGAFF

A mixture of ale and ginger-beer.

"BUBBLY" AND "FIZZ"

Popular names for champagne.

VII

FAMOUS ADVERTISEMENTS

It is only natural that a certain number of slogans belonging to famous pictorial advertisements should have passed into common speech. A few of the most popular are briefly described below. In this section a closer approach to modern times has been made than elsewhere, and for obvious reasons.

HIS MASTER'S VOICE

Portrait of a dog listening to a gramophone.

ALAS! MY POOR BROTHER

Oxo, essence of beef. Said by an ox looking at a pot of Oxo.

PREVENTS THAT SINKING FEELING

Bovril, essence of beef. Said by a gentleman in mid-ocean, clinging to a bottle of Bovril.

BUILDS BONNY BABIES

Glaxo, a food for infants.

WORTH A GUINEA A BOX[1]

Beecham's Pills.

THEY COME AS A BOON AND A BLESSING TO MEN,
THE PICKWICK, THE OWL, AND THE WAVERLEY PEN

Pen-nibs.

THAT'S SHELL, THAT WAS!

Shell petrol. A remark made by a gentleman observing a car passing at lightning speed.

[1] Perhaps the cleverest advertisement of all was the catch-word of the Ingersoll Company: "The watch that made the dollar famous."

STILL GOING STRONG

Johnny Walker whisky. A picture of a gentleman in Regency costume walking briskly.

STOP ME AND BUY ONE

The slogan of itinerant ice-cream vendors. In the old days such vendors used to call out: "Hokey, pokey, a penny a lump!"

THAT SCHOOLGIRL COMPLEXION

Palmolive soap.

MATCHLESS FOR THE COMPLEXION

Pears' soap.

HE WON'T BE HAPPY TILL HE GETS IT

Pears' soap. Picture of a child in its bath, stretching out its hand for the soap.

SINCE WHEN I HAVE USED NO OTHER

Pears' soap. Famous cartoon by Harry Furness, depicting an unwashed and ragged beggar, who declares that he once tried Pears' Soap, since when he has used no other!

INDEX OF QUOTATIONS AND SAYINGS

This Index is strictly limited in scope, including, as it does, only the more familiar quotations and sayings which occur in the course of this book. It does not include the stock phrases, which are themselves arranged alphabetically. Nor does it include proper names or titles of books, for these amount in all to such a small number that they can easily be found in the appropriate sections. It is of course essential that all who consult this book should first read the Introduction.

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